# THE NEW YORK DRAMATIC MIRROR

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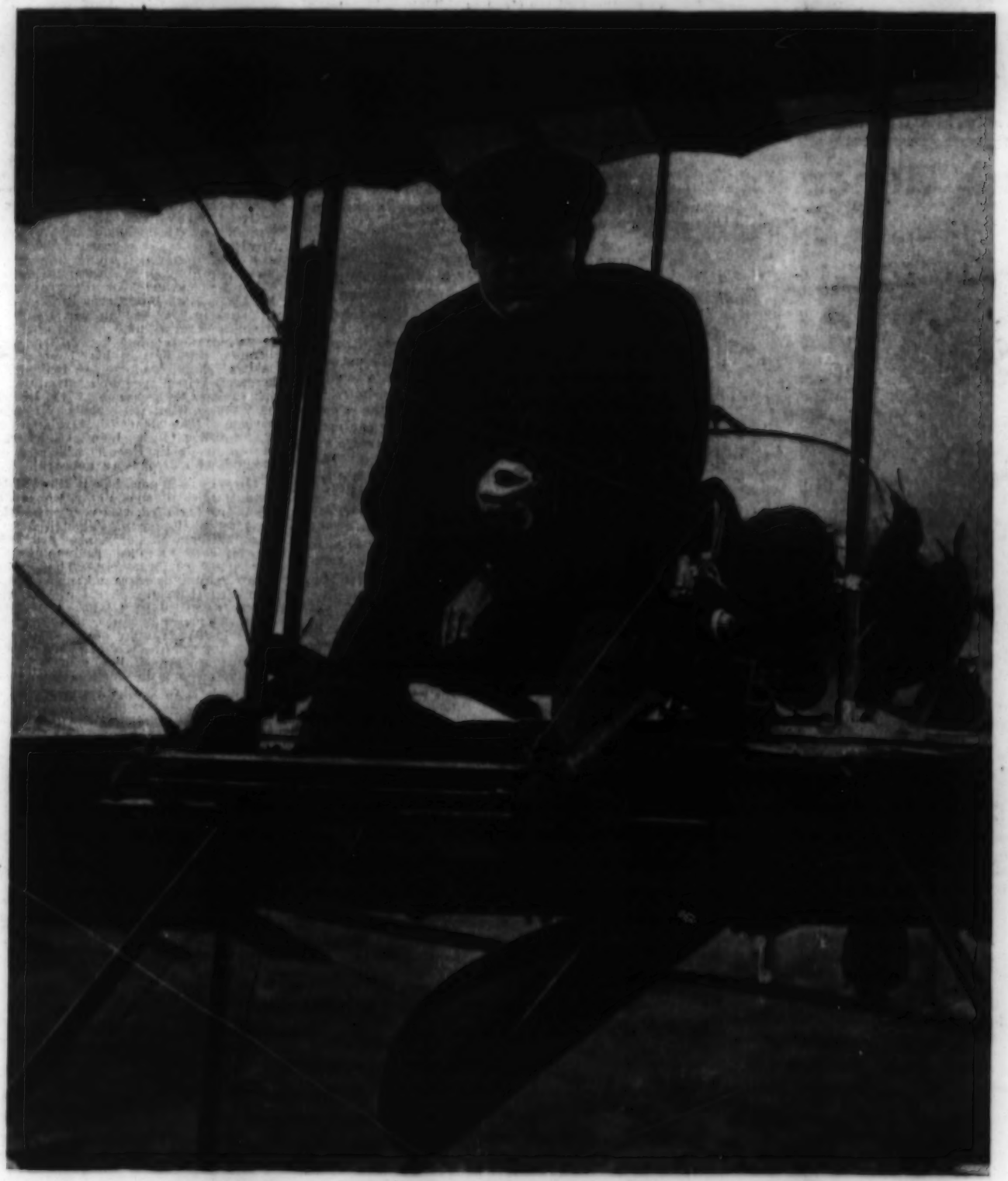

ROBERT LORAINE

Ready for a Trip to the Clouds. Taken at Bournemouth, England

# THE NEW YORK DRAMATIC MIRROR

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NEW YORK, . . . . . AUGUST 27, 1910



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## The Usher

Laws against the appearance of children on the stage are being enforced actively in Massachusetts, Louisiana, Maryland, and Illinois. None of the laws as passed were aimed directly at stage children, but as the field is a prolific one for notoriety seekers, the children of the stage were forced to bear the brunt of the prosecutions.

In the Rebecca of Sunnybrook Farm production, which Klaw and Erlanger will open in New York in October, there are six players who started their stage careers at the ages of from two to five years. Edith Taliaferro, who plays the part of Rebecca, made her debut when she was two and one-half years old. Speaking of her stage life, Miss Taliaferro says:

"I'm a horrible example of what a wreck the stage makes of a child actor. I began acting when I was two and one-half years old, and my sister Mabel began when she was two and one-half. We are both as healthy as we can be, though the Gerry Society said it was cruel to make my sister act when she was little. Here is my daily routine when I was nine years old:

"I went to the theatre at 7.30 in the evening. I was at home at 11. When I got home after the performance I used to have a glass of milk and some crackers, and then I got to bed by 11.30. At 9 in the morning I was up. I had lessons from 10 to 12. Then I lunched, studied till 2, and from 2 to 4 played or did what I liked. I had an afternoon nap from 5 to 5.30, went out to walk till 6, had dinner and got ready for the theatre.

"Moreover, we generally had a week's vacation at Christmas, often another week at Easter, and we closed for the season on May 1. Seven months' work and five months' vacation—up in the mountains or down at the seashore. Killing, wasn't it?

"And money! The child who has the smallest part in my company—there are none under sixteen—gets $40 a week. Rehearsals aren't so hard on children, either, as they are on older people, for the child is so active and imitative. Of course we travel much, and it's a very good thing. Stage children see more interesting places—hundreds more—than ordinary children."

Viola Fortescue, who will appear as Mrs. Simpson, is the daughter of George Fortescue, the comedian. Miss Fortescue was practically born on the stage. Her mother was known as Mrs. Gratton, a famous Mrs. Malaprop of her time. Before Miss Viola had reached the age of sixteen she had appeared not only in this country, but in the greater part of England. She starred successfully in Cinderella throughout Australia, and later starred in The Belle of New York in the British provinces. About four years ago she decided to desert musical comedy for the legitimate stage and in 1906 starred in this country in conjunction with John Kellard in Taps and Hamlet.

Ernest Truex, who appears as Abijah Flagg, the charity boy, played through the Middle West in classical repertoire at the age of eight. He appeared as Little Lord Fauntleroy, Little Aulis in Quo Vadis, Ikey Ikenstein in The Girl and the Judge, and the jockey with Lillian Russell in Wildfire.

Ada Reaves, who plays the role of the village gossip, made her first stage appearance at the age of six years, with Barrett and McCullough.

Three of the other girls of the company made their first appearances on the stage as children. At present there are five of them with the attraction. On the road they are accompanied by their mothers, as well as a tutor. The total number of hours the girls appear on the stage during the week is eight.

This showing of actors who have developed or are developing from the "stage child" state is a fair one. The stage offers more to the young who are compelled to work for a living than any other field, while it is the nursery of genius itself. And the child on the stage, in most circumstances, is more closely guarded against evil influences than the child in the ordinary walks of life, reformers and busybodies to the contrary, notwithstanding.

In the course of a long article on the pains which a conscientious critic must suffer if he does his duty, the dramatic editor of the Springfield *Republican* discloses some of the epistolatory rebuffs such a writer receives in the course of his work.

"If a dramatic editor did not have a sense of humor he would probably be more of an asset to the museum of an insane asylum than to his paper," says the *Republican* man. "There are few positions in which one comes across the ludicrous disguised as the earnest more often; there are very few in which one can make more pleasant and brilliant friends and scarcely any in which one can accumulate dearer enemies. If a critic be of any account, he must tell the truth about the things he sees on the stage; he must praise when praise is merited, and he must condemn when condemnation is deserved. The praise is taken as a matter of course in the majority of cases; the other is often taken as a personal insult, especially when some sore point, already pointed out by a careful stage manager, is flicked."

No doubt a critic in a minor city has these troubles to a greater extent than the metropolitan critic, for in the larger cities there are many who write of plays and players, and the omnivorous city reader who scans the opinions of the many after witnessing a play sets his own notions against divers and diverse views and impressions.

As for the actor—who no doubt loves praise from any reasonable source—he may "write back" to a minor city critic in response to unfavorable criticism, whereas he is a little afraid of the big city writer, no matter what he may think of him.

Erfurt, "the German Venice," traversed variously by the river Geva and its branches, has a theatre which with all its properties is owned by the city.

The franchise of this theatre, the Stadt, is disposed of yearly to the highest bidder. One of the conditions of the lease is that the regular stock company shall give one suitable play or opera each week in the Winter, to which the price of admission shall not be more than 10 cents, and 5 cents to children under ten years of age. The tickets are sold by lot or chance, without regard to time of purchase, so that no preference is shown in the distribution of seats.

These performances, given at prices considerably less than the cost of production, are called Volksvorstellungen, and they are generally educational as well as entertaining, including as they do the productions of Shakespeare and of Schiller and well selected plays of modern authorship.

Germany is tending more and more to the idea of popular amusement—which is regarded also in the case of the theatre as popular education—while a similar movement is also noted in France.

## PERSONAL

*Mishkin Studio, N. Y.*

EDDINGER.—Wallace Eddinger came to town last night, the featured member of Bobby Burnit. Mr. Eddinger, familiarly and fondly known as Wallie Eddinger, is the matured prodigy whose youthful ability inspired many with the fear of early decadence. Through the ill-boding period of youthful precocity Mr. Eddinger has reached manhood's estate without any evident harm accruing from his early display of histrionic ability. It was quite by accident that Mr. Eddinger continued in the profession. Years after his Little Lord Fauntleroy in Mrs. Burnett's play and his Dick in The Soudan, Mr. Eddinger determined on a college course, with a subsequent career in one of the professions; but his father's urgent need of a juvenile comedian in his Summer stock company at Peak's Island, Me., decided against his college course. Thereafter he played engagements with Robert Edeson in Soldiers of Fortune, with Lionel Barrymore in The Other Girl, with Edna Wallace Hopper in the revival of The Heart of Maryland, and last season in On the Eve, with Hedwig Reicher, and late in the season in Bobby Burnit, which he now offers at the Republic for Broadway approval.

GILMAN.—Report has it that Mabelle Gilman, the former musical comedy star, whose last appearance, in The Mocking Bird, was very successful, has ambitions to play Shakespeare. Though Miss Gilman is now Mrs. William E. Corey, she is suffering the usual desire of ex-stars to get back to the footlights, if only for a few performances. The fascination which the lights, paint, powder and, above all, the applause of admiring thousands, has for the normal human being seems never to be weakened by a surfeit or to be crushed by circumstances of ease or social life. Katherine in The Taming of the Shrew is Miss Gilman's ambition, and she wishes to play it to Lewis Waller's Petruchio. Mr. Waller, who is in London, and Miss Gilman, who is in Paris, are now in communication.

STEGER.—As announced briefly in THE MIRROR last week, Klaw and Erlanger have signed contracts with Julius Steger whereby he will appear under their direction after a brief tour in vaudeville in a play which has enjoyed exceptional success abroad. Mr. Steger, who has a national reputation as a singer and actor of rare talent, has long and favorably been known on the American stage, having originated many leading roles in the best of musical productions in New York. For the past four seasons he has been a star in vaudeville, in which field his success was nothing short of sensational. Klaw and Erlanger will engage an excellent cast of players for the production in which Mr. Steger will be seen in New York early in March.

**The third issue of THE MIRROR in September will mark the beginning of a change in the day of publication of this journal in New York, from Tuesday to Wednesday. Thus the first number of THE MIRROR to be published under the new arrangement will be dated Wednesday, September 14, on which day it will be found on the Metropolitan newsstands at the usual hour. Special facilities will be employed to expedite distribution to other cities throughout the country. This change will be made with a view to presenting reviews of plays of the current week and the latest theatrical news.**

# The New York Dramatic Mirror

NEW YORK, SATURDAY, AUGUST 27

## Dramatic Progress.

THE SEASON upon which we have entered promises to develop a number of notable plays by American authors, as each season now for several years has developed such plays.

The change that has come over the theatrical world in respect to play supply is, in fact, little less than marvelous.

It is not so long ago that American plays of character and notability were rare indeed. There were but two or three American dramatists who furnished such plays, and naturally their output was restricted.

The great bulk of plays seen here then came from English, French or German authors, and the American author, with the exceptions noted, was a byword at home as well as abroad.

Then came IBSEN as a pioneer. He was treated as an exotic, yet his force permeated the whole dramatic fabric, and playwrighting the world over was in a measure revolutionized by his influence.

English, French and German dramatists of established schools who had mainly supplied their respective markets and largely contributed to the supply of this public, found competition from the disciples of the great Norwegian in various continental countries, and the English and German particularly themselves saw the new light and worked by it. The new school had less effect in France than in other countries, although in France it has influenced the serious writers of plays more potently than they might be willing to acknowledge.

But nowhere has that influence which can be directly traced to IBSEN been more fruitful than here. It is not that the younger American dramatists have either seized the universal plan of IBSEN or been able to give more than a hint of his technical skill. Unconsciously, however—as most new dramatists with serious aims the world over have done—they have been led by him to treat of realities instead of romance, and to lift drama from actual life rather than to evolve it from the imagination.

The younger American dramatists who have won success, in other words, have sought to take from conditions about them—social or political—the themes which they have developed into plays, and they have only just begun to realize the possibilities of the material to be found on every hand. To-day the drama in America is more vivid and veritable than the drama of England, where modern conceits still are frowned upon by a large class who would rather accept plays along the old lines than plays which mark innovation. And no foreign country to-day is richer in dramatic promise than this country. The new generation of American playwrights still lack that finesse which distinguishes the schools of England and France. Technically they are inferior to the authors in countries where method has traditions. Yet while they lack in grace and surety of mere technique, they excel in selection of topics and in the human verity and vitality which they impart to their work. The drama in America to-day deals with to-day's social problems, and seeks to transfer life itself to the theatre. And in that direction drama here undoubtedly will tend so long as there are problems to be discussed or solved.

The American dramatist is appreciated at home nowadays, no matter what foreign competition may offer. And eventually he will win appreciation abroad, asking but a free field and no favor.

## Curiosities of Journalism.

THE MIRROR'S recent expression in an editorial entitled "The Theatre and Modern Life" has inspired disingenuous attacks from two of its esteemed contemporaries, neither of whom adheres to the essence of the matters discussed by THE MIRROR, and one of whom gratuitously construes this journal's opinion as embodying an attack upon the church and religion.

The Rochester *Democrat and Chronicle*, remarking that the church has changed its attitude toward the theatre, asserts that "the old derision which represented piety and hypocrisy and sanctity as sanctimoniousness still finds expression on the boards," and accuses THE MIRROR of assailing the church and religion while "attempting a defense of the stage from the charge of exceptional licentiousness of representation and morals."

Those who read the opinions of THE MIRROR with ordinary intelligence have no cause to declare either that it defends licentiousness in the theatre or that it is a foe to the church or religion. The Rochester paper tries to make good its claim by lifting bodily the references to the church and religion in the MIRROR editorial, giving no hint of the contexts in which they were placed or the essential purpose or meaning of the article in which they occurred. This might be as convincing as a journalistic effort as was the effort of the ancient to describe a house by exhibiting a few bricks of the sort that went into its erection. THE MIRROR said nothing about the church in the article criticised that is out of common knowledge, or that is not deplored by those most immediately interested in the administration of religion to-day, and what it asserted was merely incidental to the general subject.

Those who intelligently read the article on "The Theatre and Modern Life" will find no difficulty in arriving at the meaning of it. That meaning was not to excuse licentiousness in the theatre or to attack religion. The main purpose was to defend the theatre against unfounded attacks and to show the human and immediate impulse of the drama in its better examples. And it dealt only with facts as any student of affairs may see them.

Almost as illogical as the Rochester Paper, and equally specious, irrelevant and unfair, is the Louisville *Courier-Journal*, which devotes two columns of editorial to the MIRROR article and an assault upon it. The strange feature of the *Courier-Journal's* attack is its copious quotations from THE MIRROR—quotations which give the essence of the article in this journal—and its naïve procedure of devoting its comments thereon practically to another subject. The *Courier-Journal* writer assumes—in spite of quotations from THE MIRROR that themselves negative the assumption—that this journal's argument was directed to a defense of indecency on the stage. No doubt the *Courier-Journal's* readers are still wondering as to the mental condition of an editorial writer who takes a series of statements as a text and then proceeds ramblingly to write about something else.

THE MIRROR makes no apology for its opinions, and in this particular case would emphasize them. It notes these examples of controversial writing merely as curiosities of journalism.

## The Real Reason.

JOURNALISTIC PHILOSOPHERS are casting about to discover reasons why that form of amusement called the "museum" has gone its way to the limbo of the no longer popular or profitable.

The last of these resorts for the curious in New York—or, at least, the last one of them that was well known—has closed, and its curiosities have been dispersed. Separately the inanimate of these curiosities were bought at auction at prices which would suggest that the persons who purchased them were in search of bargains, if a curiosity of these sorts can be regarded as a bargain at any price. The animate curiosities—banished several years ago in mass from the circus—have retired from view. Some of them no doubt are living upon the profits resulting from long service in exhibition, but the fate of even the unthrifty among them will not be inquired about by a public that has rejected the museum as an institution.

The museum originated in the hypocritical desire of Puritanic persons to go to a place of amusement for the enjoyment of theatrical or kindred performances without having it cast up to them that they had visited a theatre. The first museums in this country—among them the Boston Museum, founded in the very center of Puritanism, and Barnum's Museum, in New York—gave theatrical and kindred performances while pretending simply to exhibit human and other animal monstrosities and curious things of other kinds. So much for hypocrisy and the human desire for amusement that even hypocrisy could not veil.

Thirty years ago museums were popular and profitable institutions all over the country, even in cities where the theatre flourished on its merits and people generally did not regard it as a place of vile resort. There seemed then to be a large public with a curiosity that was not admirable, and monstrosities and the like appealed to it. But the museum died gradually, and its obituary now may safely be written.

The reason for the museum's disappearance rests largely in an improvement in public taste. All popular amusements are growing better with each generation. The theatre is growing better, in the face of statements to the effect that it is growing worse. No average audience of to-day would for a moment tolerate the fare offered by the original Boston Museum or that with which Barnum early in his career in New York set before the public. The signs of the times are encouraging.

# THE MATINEE GIRL

JANE OAKER

IT came into being with a laugh, the little dramatic season of 1910-11. Ignoring the law of seasons, that predicts the end of the season will be a contrast to the beginning, we hope it will end with a chuckle, instead of a sob.

It is an interesting infant; arrived untimely, it seemed to those who sat through three midsummer opening nights. But there were unmistakable signs of play hunger in the audience that greeted the three farces, under another name. It was no jaded, heavy-eyed feasters who sat down to the table where farce was served with the condiments of fantasy and comedy. The meals set before the feasters seemed digestible. The frank nonsense in Love Among the Lions and The Brass Bottle, and The Commuters was welcome in the month when Ibsen would have palled and Shakespeare's ghost would have wandered among empty benches.

New players Broadway warmly accepted, giving them their share of the applause that went to the standard favorites in the cast. A. E. Mathews, the slight young English comedian, gave us an acting sermon on the text from which our stouter N. C. Goodwin has often preached, that comedy consists in laughter with tears behind it. Handkerchiefs came out when Comedian Mathews leaned, a slim, mournful, impotent figure, against the locked door that divided him from the sweetheart he believed to be marrying some one else. Yet this moment followed the most tumblesome, roaring sort of farce.

There are stages in the evolution of a player that surprise us as greatly as the appearance of a hitherto unknown. So Jane Oaker appeared to us out of the mists of her proverbial beauty, and her long leading ladyship, as an actress of new and welcome road-acquired strength. She is a grim teacher, The Road, and she is believed to make her actors careless and spiritless; but she is a superb disciplinarian and sometimes her pupils have come back to Manhattan, chastened as by fire and beautified by the great light of experience. On the Road Jane Oaker has developed an unsuspected and most welcome strength. Persistent banting and a Winter of voice culture would place her shoulder to shoulder with the "strong" acts of the American stage.

The one time Mrs. Felix Isman came back to the stage, the ingenue in The Brass Bottle, and thereby the roll of American ingenues was lengthened and strengthened.

Taylor Holmes has a lean, flexible figure and expressive face, with a full grown, generous mouth, that are parts of an excellent equipment in The Commuters. He is a dark haired Raymond Hitchcock, minus Mr. Hitchcock's exaggerated drolleries.

"Each in her different star," I quoted, as certain week-end visits brought into my line of vision the house where the author wrote and the actress rehearsed Baby Mine.

Margaret Mayo sought the seclusion beloved of authors in the creative period. At Harmon-on-the-Hudson she immured herself in her House-in-the-Woods. The square corners of its roof and the angles of its chimneys appear in glimpses above the trees. No sound interrupted the progress of the play save the splash of a duck in the lake or the voice of a frog lifted up in song, or an occasional cricket chorus. In her Summer home on the Shrewsbury River, in New Jersey, Grace George betook herself to the high square roof of her house for rehearsal.

Henry Newman, the chatty philosopher, who has made more friends than he can greet by name since he has been manager of the Garrick, says Helen Ware and Dustin Farnum are the best of actor auditors.

"I watch how the boys and girls of the stage take a play," he said. "They generally think it is their duty to study everything. They take the pleasure of the evening seriously and they seem to be afraid to laugh. But it's as good as a circus to see Dusty laugh, and Helen Ware is human."

They call Mollie Lowell and Mrs. Woods the "Babes in the Woods" of the Our Miss Gibbs company, because those English actresses are paying their first visit to this country and are walking exclamation points.

"I must say I'm going to take a lot of American clothes back with me. The American women certainly dress better than the English," was the magnanimous discovery of one.

"Don't people ever work here?" asked the other. "Everybody seems to be dressed up all the time and wandering around. It always looks like a Bank Holiday in New York."

Virginia Klein is the author of so romantic a collection of verse that The Matinee Girl developed some curiosity about the personal origin of some of the young actress's conclusions. Miss Klein sends this enigmatic reply in verse:

TO THE MATINEE GIRL.

In answer to your query I fain would say,
In terms of woman wary—Nay! Nay! Nay!

I wrote romantic stories, essay romantic play,
But have I ought of romance? Nay! Nay! Nay!

I write of deepest passions, a sentimental lay.
But have I ought of sentiment? Nay! Nay! Nay!

In answer to such query I fain would say—
Beware of woman wary—Yea! Yea! Yea!

Frances Starr, while rehearsing with the new members of The Easiest Way company, gave report of the manner of her vacation at Lake George.

"I didn't have a more serious thought than swimming from one dock to the other all Summer, except once."

"And that was when you had to pack to come to town," prompted Mr. Robbins.

"No. It was when the young people at the hotel gave a strictly amateur dramatic performance. Of course I couldn't take part in the performance, but I posted the bills for the entertainment. Then a great light flashed upon me. 'Why need I be afraid of a billposters' strike?' I said. 'If there's a strike I can post the bills myself.'"

One of the goodly company of Mary Shaw's admirers writes me: "Dear womanly Mary Shaw's suggestion to Mrs. Mary Brown, of Boston, was the beginning of the plan of women's professional clubs. Mary Shaw is too modest to claim this credit, so I ask it for her." The writer of this column would withhold no job nor title of honor from that admirable actress.

Viola Allen, with Mr. and Mrs. William H. Thompson, had the most interesting theatre supper of their lives at Oberammergau. It was unique for two reasons. It was before the theatre instead of after, and their host was the at present most talked of actor in Europe, Anton Lang. They were guests at Mr. Lang's househome and supped with him the evening before the Passion Play. They had not the privilege of breakfasting with him before the play, because the actors of Oberammergau fast on the day of their performance.

Of the actors foregathering on the Rialto after their Summer vacations, none has had a more extensive trip than Charles Edwin Doherty.

Mr. Doherty, in company with Mr. and Mrs. William G. Tisdale, went directly to Paris, where they paused just long enough to hear Chantecler crow. Thence to Munich and Oberammergau, where Mr. Doherty says they got a dozen points or so on naturalness in acting; thence to Waterloo; then a trip up the Rhine. They paid a visit to Venice, a fact which Mr. Doherty announces by this line scribbled in pencil beneath a picture of the Grand Canal: "Just a line while my gondolier waits to carry me over the tranquil waters of the Grand Canal. Venice! St. Mark's! Grandissimo!"

From Venice they paid visits to Florence and Rome and in Rome Mr. Doherty had an audience with Pope Pius. Visiting Pisa, Milan and Genoa en route, they proceeded to Paris, for Mr. Doherty on his first visit had forgotten The Dead Rat, and concluded with a bird's-eye view of England, Scotland and Ireland.

Mr. Doherty wonders why when he descended the steamer gangway old friends said: "How are you, Ed? Looking a little peaked, my boy."

"A play of New York with a special message to New York" is what William J. Hurlbut says of his last play, which was written for Laura Nelson Hall and which he first called Back Waters. The projected cast includes Orrin Johnson and Elita Proctor Otis. A. H. Woods has sounded the metropolitan note yet more strongly by rechristening the play New York. The claim that it has a special message to New York is a gentle titillant to curiosity. Suppose you start a guessing contest about that message, Mr. Woods?

THE MATINEE GIRL.

WILLETTE KERSHAW.

Willette Kershaw has returned from Denver, Colo., where she was appearing with the stock company at Elitch's Gardens, and is now rehearsing with The Country Boy, which will open at the Liberty Theatre on Aug. 29. Miss Kershaw will be remembered as leading lady for Frank Keenan in The Heights last Winter at the Savoy.

## DRAMATIC TASTE IN AMERICA.

"An interesting emphasis of the evolution of the dramatic taste of American playgoers is found in the result of an investigation conducted under the auspices of THE DRAMATIC MIRROR, the leading journal devoted to the stage in this country," says the San Francisco *Argonaut*. "It was the aim of this inquiry to discover the twenty-five plays which have been the most popular with the public—the plays which by the frequency of their presentation indicate the preference and perception of a recent day.

"East Lynne, whose naïve emotionalism now inspires the superior laugh instead of the erstwhile sympathetic tear—even among the most ingenuous of audiences—leads all the rest. Uncle Tom's Cabin, with its bloodhounds real and everything else sham, held its warped mirror to a gaping age only a few times less in number. Rip Van Winkle, The Two Orphans, Monte Cristo and Camille, of various degrees of importance in theme, but in manner all on the same low level, came next. Nothing austere, nothing subtle, nothing real, and little significant attained commercial success (somewhat sadly comments an editorial writer in the Chicago *Tribune*).

"The solicitous Dion Boucicault was the favorite author. Five of his Irish chromos are on the list—including The Octoroon, Inshavogue, The Colleen Bawn and Kathleen Mavourneen. Those were the good old days of the bad old plays—when Joseph Murphy and Kerry Gow drew the cognoscenti as Mr. Pinero sometimes does now. The sad skeptics should take heart. Between The Lady of Lyons and Strife some steps have been taken."

## TO A VAN DYKE LADY.

Thou hast looked on a world of awe-struck men,
Since 1630, thou charming dear;
And they have returned the look, and then
Endeavored behind the canvas to peer!
Like dreams of heaven, thou comest and go—
Like April sunshine and April rain:
Wert thou one of King Charles'?—Oh, no! no!
Thou art merely a Lady of Van Dyke's brain.

I have looked for thee through a London fog;
Through Paris, when Paris with snow was white;
In an old world salon and synagogue,
With the fervor and faith of a Templar knight;
But not a glimpse of thy warm, live face
Have I caught, to share my castle in Spain;
To fill my soul with its living grace:
Thou art merely a Lady of Van Dyke's brain.

Yet I am much richer because thou art;
And because thou art not I'm poor indeed.
Thy face would have lived in Shakespeare's heart,
Or Marlowe's, or Ronsard's, to make it bleed
Songs of the morning, when life was young;
Or songs of the night, when life was pain;
When joy or despair from his soul had sprung—
If thou wert not a Lady of Van Dyke's brain.

But—never exit from thy canvas stage,
Thou fragrant phantom of pure delight!
Till the world's heart's wrinkled by noiseless age,
And Time's teeth into our sad souls bite.
Be ever youthful, and sweet, and fair,
And never our Lady Disdain, or of Pain,
From thy sheltered foot to thy amber hair,
Thou adorable Lady of Van Dyke's brain!

JOHN ERNEST WARREN.

# ROBERT MANTELL, SHAKESPEAREAN

## THE SIMPLE LIFE UNDER THE RURAL ROOFTREE OF A WELL-KNOWN ACTOR.

**Freemasonry at Maywood—The Presiding Genius—At the Table—Winter Plans—How to Please Audiences—The Simplicity and the Permanence of Shakespeare—European Travel—Lost in the Louvre—The American Stage—Mr. Mantell's Power**

*Baker Art Gallery, Columbus, Ohio.*

ROBERT MANTELL.

Robert Mantell lives in the atmosphere of a continuous picnic. From the time a guest passes the sandstone gate posts of Maywood, he is enrolled in a sort of fraternity whose constitution is summed up in one word—freedom. A visitor may go where he likes, do what he likes, and depart when he likes. Freed from the restraints of convention, he is bound only by such native consideration as this trust may inspire in him. The acres stretch out around the big house in a friendly rather than in a lordly fashion. The very fences seem to mark the boundaries of liberty for those within, instead of acting as a barrier to those without.

The domain is a sort of pastoral dream through whose mazes one may wander almost interminably. A lengthy trellis of grape vines, orchards of peach, apple, pear and plum trees, a field of corn, a reservation for chickens and ducks, rambling red barns for the horses and cows, a grove of pines, a grass tennis court—the list, though incomplete, is sufficient to suggest to able bodied imaginations the remaining delights of the dales and fields. The estate is not shined and polished and set aside to be looked at; every trivial detail speaks of human occupation. The hedges are not too even, the grass is not too short.

The house itself has an air of expansive ease, compatible with much informal going and coming. The piazza, a considerable section of which was recently added as a surprise for Mrs. Mantell, has enough pillowed divans, lounging chairs and hammocks to supply a small village. Here Mr. Mantell in the quiescent state presides over his bailiwick. As he does not remain quiescent for extended periods, he is quite as likely to be found in a remote corner of the barn or the orchard, either superintending work or doing it himself, for he is an active and actual monarch in his realm.

Spectators who have seen Mr. Mantell only in the trappings of Richard or Hamlet, or other of the Shakespearean brotherhood, can hardly imagine the negligee Mr. Mantell on his own heath. With white felt hat, white shirt open at the neck, white flannels and canvas shoes, he looks like a White Wing—with a difference. The face, however, is the same; blue eyes lighted with whimsical drollery, hair curling away from the parting in the middle, strong features and a rectangular contour.

After Mr. Mantell has taken you to the table, where you may watch the antics of his mirthful crew and where you may listen to the incredible biography of the man who made the ice cream, he will plant you on the piazza and begin.

"My tour starts with a week at Atlantic City, beginning on Sept. 5. From the New Jersey resorts we move westward through Pittsburgh to Chicago. At Pittsburgh we put on The O'Flynn, a romantic Irish drama of the time of James II. and William of Orange. When I get back to New York in February I may have a tragedy by Justin McCarthy.

"I find responsive audiences everywhere, North, East, South and West. Just as long as the scenery is good, the music appropriate, the lights properly managed, the waits short and the actors intelligent, just as long as you make it an entertainment as well as an education, the people will come." That, perhaps, indicates the principle that shapes all of Mr. Mantell's theatrical endeavors. As a younger member of the company remarked, "The governor is always doing his best. He won't stand for any sloppy work from any of us." This observation is only a more flattering form of Mr. Mantell's own statement. He lives conscientiously, according to his lights, for he knows that permanent success can be attained only through consistent, substantial labor. A reputation can be acquired and maintained by strict adherence to one code, and in that way only.

"Some people say that Shakespeare is too deep, too profound for the stage; that he ought to be studied in the library. They don't know what they are talking about. Shakespeare is as plain as a, b, c. His language is as simple and as robust as ordinary speech. A man who says Shakespeare is stilted is an imbecile; he ought to go to the moving pictures. What could be more open, more to the point, more free and easy, than Orlando's first speech in As You Like It?" Mr. Mantell repeated the lines to support his contention; from his mouth the words washed away the ground under his opponents' feet. They recalled another confidential remark of the young member of the company: "I want to stay with the governor because it is a great training for a young fellow. When the governor shows how to do lines, he puts in a thousand things that I would never have thought of."

"I suppose," continued Mr. Mantell, "that many are surfeited with Shakespeare at school, so they never pick him up again. They ought to get over that. When you go to a hotel you don't turn off the electricity and light a tallow candle. That's what readers do in the library when they refuse to read Shakespeare.

"Now, Hamlet is simplicity itself; it was written for a lesson. These alienists and medical experts who try to diagnose Hamlet's malady remind me of the old sailor who used to spin such terrific yarns. 'One day,' said he, 'when the capt'n fell overboard, I stripped off my clothes an' dove after. I ketched the capt'n's hair in one hand an' with th' other grabbed my knife out o' my pocket.' 'Out o' your pocket!' said one of the listeners. 'I thought you left your clothes on the boat.' 'Gee,' said the sailor, 'you're too darn particular.' So I think these commentators are too darn particular.

"But Shakespeare has stood all the commentators and all the scholars, and he is the only one who has. I like to play other roles, but not one of my modern successes has lasted as Shakespeare lasts. I can always return to Shakespeare after the others have faded." There Mr. Mantell has stated in a specific, practical way what scholars have stated more academically. The Elizabethan playwright is marked by universality; his characters are recognizable to-day as belonging to certain modern types, just as they will continue in future centuries to reassert their immortality.

As this is a topic that Mr. Mantell liked to talk about, he accompanied his words with animated gestures. Waving his cigar about in one hand, he grasped the arm of his chair with the other, while he sat bolt upright as if he were going to spring over the piazza railing. Since a bamboo lattice was in the way, nothing actually happened.

"As a rule," continued Mr. Mantell, "I don't care for open air performances, although As You Like It is well adapted to such presentation. Mrs. Mantell, however, made a great hit as Rosalind this season." Mrs. Mantell, known on the stage as Marie Booth Russell, had appeared in the offing from time to time convoying squadrons of guests back and forth and raising side eddies in the current of household life.

"In Europe this Summer," said Mr. Mantell, counting on his fingers, "we went to London for a week, to Paris, to Brussels, where we visited the exposition which was later burned; through Belgium to Holland, where I met my sister; to Queensbury, to London, to Carlyle, to Irvine, my little native village in Ayrshire; to Glasgow, to Belfast, and to Liverpool. On land we spent exactly two weeks and three days. Wasn't that going it, eh?

"I saw all sorts of plays, because I like opera and farce as well as Shakespearean drama. The Scarlet Pimpernel, with Fred Terry, is splendid, and The Balkan Princess is a great success. The Russian dancers also are fine. One thing surprised me; the English actors are still using old methods that we left behind long ago. There has been no great progress in dramatic art on the eastern shore of the Atlantic. England has learned all she can about the theatre, and that is not a good sign." Mr. Mantell evidently agrees with the philosophic axiom that lack of progress is synonymous with stagnation and retrogression.

"In Paris I went to the Grand Opera and heard Herod and Salome. Mary Garden was singing there. Chantecler must be a great play, because it held me all the time, although I don't know much French. We can give them points in vaudeville, though; the Parisian vaudeville stage doesn't compare with ours.

"Of course we did the churches and the galleries. In the Louvre I got lost. Mrs. Mantell left by one door and I left by another, so we didn't see each other again until we reached the hotel." The mind may experience some difficulty in picturing the big actor lumbering in and out among cases of ceramics, and files of heathen idols in his endeavor to escape from the tentacles of ancient art, but it is to be recalled that exits are not so conspicuously marked in European galleries as they are in American theatres. This, we may be sure, is not because Americans are any more anxious to leave the theatres than Europeans are to leave their galleries.

"Aside from a few traces of the recent flood Paris is not altered from what it was when I saw it before, except in one thing. The Parisians have improved in knowing how to do Americans. Their art is superb. We can't teach them anything! They are the princes of holdups. The ushers and the waiters beat everything else on earth. My boy, when you go to sit down in the theatre, you have to pay a fee for your hat, for your coat, for your cane or umbrella, for your programme, for your usher, and for a footrest. After you have kicked the footrest down the aisle the usher picks it up and sells it to somebody else." Mr. Mantell waxed eloquent on the subject of petty extortions, a seemingly trivial matter which invariably causes a returned traveler to speak with bated breath of the dangers of European sojourns.

"While we were in London I tried to get tickets for The Bluebird, but they were not to be had. The house was sold out for a month ahead. I am glad it is to be seen at the New Theatre, for the New Theatre will present it properly.

"The New Theatre stands for advance in art and is sure to succeed. That is an indication of the promising condition of our country. We have much to learn, but we are learning it. We don't know it all, and that is the best sign of the times."

When Mr. Mantell has ended divulging his convictions there generally remains time for a look at his den and at his rehearsal room. The den is a mass of pictures, papers and books, closing in on a desk and a couch. In this secluded corner Mr. Mantell commits his thoughts to paper. The rehearsal room occupies part of a barn. It is a bare place, supplied with tables, chairs and a ladder. Here the cast, which is gathered about him in rehearsal season, assembles twice a day to be put through its paces. In the languid air of a sultry August day you find it hard to believe that people can work in this domain; yet the rehearsal room is incontrovertible evidence of what happens before Mr. Mantell's company sets out on its peregrinations.

"I don't like to make changes in the personnel of my company," said Mr. Mantell. "After being with me an actor knows me and my methods. New ones have to be broken in. I am starting this Fall with exactly the same cast as last year, a rather unusual occurrence."

Those who like to regard actors as professionally fickle will do well to ponder on Mr. Mantell's speech and to consider the words of one of his supporters. "The governor always treats us so well that he seems just like an older brother." When you stop to count up the men and women who have been with Mr. Mantell from time to time, you begin to realize what an influence the man has been. Perhaps he has not stopped yet to think of it, because he is in the midtide of his activity, but in the future days it is going to be a comfort and a satisfaction. Even the guest of an afternoon feels the spell of fraternal benevolence and carries it away as his best memento of Robert Mantell.

EMILY STEVENS.

*Otto Sarony, N. Y.*

Prominent among last season's finest personal achievements was the acting of Emily Stevens as Emmy in Septimus. This interpretation proved a veritable revelation of hitherto unsuspected emotional qualities, and not only in New York but in all the other cities in which she was seen Miss Stevens made a profound impression, and her success was taken as the promise of a notable dramatic career. She has youth, beauty, talent, and the best of training as a basis for this prophecy. Miss Stevens is spending the Summer in the heart of the Adirondacks. The next step in her professional progress will be awaited with interest.

# MRS. LOTTIE BLAIR PARKER

**IMPRESSIONS OF THE AUTHOR OF 'WAY DOWN EAST AT HER HOME.**

**The Arrival—Mrs. Parker in Politics—The Dramatization of "Homespun"—The Value of Homely Plays—Mrs. Parker's Pets—Her Reading and Writing—The Novelizing of Plays—Advice to Young Authors.**

*Photo White, N. Y.*

LOTTIE BLAIR PARKER.

According to agreement, John was waiting at the station in the runabout with yellow wheels. This was well, because the Long Island roads are as aimless as Boston streets, and because the gray sky was beginning to sift a misty rain over the thirsty fields. Without John it might have been a difficult matter to find Mrs. Parker's home on a hillside, sloping down to an inlet from the Sound; with him, all difficulties dissolved.

As the runabout drew up under the *porte-cochere*, a lady in gray stepped from the door of the hall. It was Mrs. Lottie Blair Parker. She led the way to a corner of the broad veranda, where two big chairs held out inviting arms. Nearby, on a small-sized plateau masquerading as a piazza table, shone a mass of golden glows in a jardiniere, as if the yellow blossoms were illuminating the pages of the papers and magazines spread out below them. A scimitar of ivory, a paper knife by rights, was doing police duty, by its very weight of authority effectually preventing papers with nomadic tendencies from obeying the enticing whispers of any gypsy breeze.

Mrs. Parker carries herself with an air of repose. Her laughter is pleasing to listen to, but it comes less often than some people's. Her expression is one of gentle seriousness, especially when she is pausing to consider what answer she shall return to a question.

"If you came on account of that newspaper story about my part in the local politics I am afraid you will be disappointed, because the whole thing was the fabrication of a reporter. It is true that at the election of the new member of the school board I went to the polls and modestly cast my vote, but as for rustling around in the campaign, the story is quite without foundation." Although it brought an invitation to address a woman's club and more or less political correspondence in its train, Mrs. Parker was not annoyed by the incident, because her sympathy covers even the journalistic pariahs who have to satisfy the public demand for news even in hot weather, and even at the expense of veracity.

"I don't know whether I'm a suffragette or not," she continued, "for I have never really given the matter serious attention. As an abstract principle, I do believe that women should have the right to vote, because taxation without representation isn't American in spirit. In my opinion the suffragettes have the better of the argument. The antis declare that woman suffrage will break up the home, but the actual voting takes only a small fraction of time, and the electioneering wouldn't take more than the clubs and the other undomestic pursuits of modern women consume. Still, although the argument against woman suffrage seems ridiculous, I am on the fence.

"Nor am I a bridge fiend. I detest cards, and consequently never learned to play bridge." Though to some Mrs. Parker may appear old-fashioned and unprogressive in her failure to claim all her rights, she belongs to that type to whom mere man has looked with reverence and to whom man has accorded a higher position than her modern sisters are demanding.

Mrs. Parker finds her recreation at her own desk.

"Just now," she said, "I am dramatising my own novel, 'Homespun.' That is also my only novel. It is the hardest thing I have done because it is the longest. As I simply can't dictate, and as I have never become adept at the typewriter, I have to sit down with my pen-in-hand to the task." The author, by the way, writes a legible hand, rather coarse for a woman, unornate and even, but evidently a slow hand.

"My continuous application to that novel gave me eye fag." Mrs. Parker pointed to her lorgnette. "So I am going easy on my work. I have material for two other books, one of which is practically all arranged in my mind, but it looks like such a terrible task to put it on paper that I don't know when it will get done. This new book is not at all rustic; it is very different from 'Homespun.'" Mrs. Parker, like most laborers in the literary vineyard, finds plenty of fruit in the world that will yield wine to him that can extract it. To the observer, it is time—not material—that fails.

"Nowadays, it is the style to write a play in three or four days, but I have never yet been able to do it." There is the author's method; her creations are the result of conscious and conscientious endeavor, not of inspiration. "I am experiencing the same difficulty in dramatising 'Homespun' that I found in dramatising the novel of another author—the problem of selection. There is altogether too much in the book for the stage.

"Although I have been told that Homespun should achieve even greater success than 'Way Down East, I realise that the only test of a play is its production. That is the strange thing about the stage: no matter how long a manager has been in the business, he can't foretell with any surety the fate of his next play. There is an elusive something about the play that is not in the manuscript. I think it is in the audience.

"Homespun is not a problem play. It deals with characters and manners. It shows the ugliness and the futility of family quarrels over property, and the disastrous results of a mother's blind idolatry for her only son. As those are things that unfortunately you see every day, it seems to me that the story has a general interest for everybody. After all, the masses must support any permanent theatrical success, so a play, to be long-lived, must interest them."

Mrs. Parker paused to pour the coffee which had been placed at her elbow and to pass the sandwiches. She is a hostess who realizes the traditional weakness of man.

"I sometimes wonder why critics depreciate the the worth of homely plays," she added. "The plays of which they approve, the so-called plays for the classes, don't usually last so long as the humbler sort. Well, at any rate, if 'Way Down East is poorly done I should be satisfied to write another as badly." The author, secure in her popularity, laughed genially. "Then, Under Southern Skies is playing its 613th consecutive week in Pittsburgh now. Monday saw its 5,171st authorized performance, and nobody knows how many pirated performances there have been."

At this point Spotty joined the party without the formality of an invitation, just as he attached himself to his present mistress' household some time ago. The presence of three other dogs, of nine or ten cats, and of horses that Mrs. Parker treats with distinguished favor had not made Spotty feel superfluous. Despite rivals, he liked the place and stayed. The English coach dog, otherwise Spotty, chose his mistress with an intelligence that argues much for canine mental capacity, for Mrs. Parker is an officer of the Bide-a-Wee Home, and is fond of all such domestic animals, indigent and dilapidated though they be. Spotty could not be induced to retire until he had been assured of his mistress' continued friendship.

As the dog's expressive black and white tail disappeared behind an angle of the house on a distant end of the rambling veranda, Mrs. Parker remarked: "I like animal stories, if they end happily—like Muir's 'Stickeen' and Elizabeth Stuart Phelps' 'Jonathan and David.'

"Then, children stories please me. 'Ardelia in Acady' is one who gets the pit out of the olive. Since reading that I have never felt so sorry for children in the tenements. O. Henry's stories are so delightful that when he died I felt a sense of personal loss, although I had never met him." Mrs. Parker enthusiastically related the story of 'The Social Triangle.' She is such a good *raconteur* that you understand immediately one of the elements of her success.

"I enjoy biographies, especially of authors, and I like essays by people who know their subjects. 'Vanity Fair' has always been my favorite novel. I first read it hidden away in my desk at high school, and I have returned to it again and again."

A clammy drizzle, developing from the mist, drove us to the shelter of a wide, high room where Mrs. Parker lighted a fire in the grate to dispel the gathering gloom. "It is generally much pleasanter to sit outdoors," she remarked. "We have lived here so long—eighteen years—that I feel like a regular hayseed. Although I can't get along without the city once in a while, it tires me so I am glad to come back to the quiet of our acres. The city is very educative; you can see a tremendous variety for nothing. That is why tenement people prefer the pavements to spacious fields; not having many internal resources, they have to get everything externally. For minds of that type the city offers more than the country does.

"For writing the country interrupts less, and I need half a dozen lives for all my work. Theosophy preaches that we do have several incarnations, I believe, but what good does it do us if we don't know anything about it?

"Ever since I was a little girl I have been ambitious to write. Once I came across one of my love stories packed away with some old school books in a trunk. As it was written when I was eight or nine years old it was a ridiculous affair; still, I sometimes wish I had kept it as a curiosity. My earlier writing was all prose narrative; I never dreamed of writing plays. It didn't amount to much because, although I wanted to write, I didn't seem to have much to say. That was because of undeveloped observation. To be of value literature must reflect life somehow or other, and I hadn't found the knack. After I went on the stage I began studying the methods of drama and then I proceeded to writing plays.

"All sorts of people—even washerwomen—who are writing plays, come to me. Not for guidance! No, indeed. They don't want advice; they simply want me to stage their plays. Just now, however, I am too busy with Homespun, which is to be ready for its trial before the season is over. Then, if it promises well, it will go on in permanent form the Autumn following.

"Only one of my plays has been novelized—'Way Down East. I don't want Under Southern Skies rewritten as a novel, because I am not sure of the advantage. Mr. Parker says that since it is done to all successful dramas it must be the thing to do. But it seems to me that such a novel is written too hurriedly and with too little sympathy for the author's work to make it advisable. That is a matter I'm undecided about.

"Looking back on my own experience, I should say that if a person wants to write he should keep at it by all means. He should not, however, try to live by writing alone until he has made a reputation. Some other occupation must put bread into his mouth while he is learning his craft."

The sound of hoofs on the graveled drive and the sight of the covered carriage indicated that the afternoon had fled away under the dripping trees and across the leaden water to some shore far in the west, and that a caller must migrate with it.

After striking a balance in the record book and drawing the red line, the caller is likely to set down some such estimate as this: Mrs. Parker is a woman of calm temperament. Her manner and her face say as much, without her own words, "It doesn't pay to worry. That is only a useless habit." In spite of this tranquillity, the guest departs with the curious sense of a rather intimate acquaintance, because Mrs. Parker has made him feel thoroughly at ease. She has done this by asking his opinions, and by asking other questions that only a friend usually thinks of. All of which comes back finally to the innate thoughtfulness and kindliness that remain unchecked by the repose of Mrs. Parker's manner.

## NEW ZEALAND NOTES.

**News of the Theatrical Season in the Southern Hemisphere.**

*(Special correspondence to The Mirror.)*

WELLINGTON, July 21.—The North Island tour of the J. C. Williamson Grand Opera company has been a genuine success. The operas staged were Madame Butterfly, La Boheme, and Carmen. The organization, which is now touring the South Island, opens in Melbourne in August.

The George Marlow Dramatic company is enjoying a most successful tour of the Dominion.

That capital actor, Harry R. Roberts, is at present enjoying a triumphant tour of the Dominion in Pete and The Hypocrites. He is ably supported by Miss Beatrice Day and a fine company.

J. C. Williamson's next attraction for New Zealand will be the Aladdin pantomime, opening in Auckland on Aug. 8.

Moving pictures still continue triumphant in the Dominion, and while not interfering with the good traveling attractions, are killing the smaller and cheaper kind. Nearly every township of note has its permanent company. Tom Pollard, an erstwhile comic opera proprietor, is the latest to join the ranks of the picture proprietors. It looks as if the Fullers are still successful, as they import weekly some twenty thousand feet of new films.

Madame Teresa Carreno, the celebrated pianist, is at present touring the Dominion under the direction of Herr Benno Scherek. Business is fair.

The Hamilton-Maxwell Dramatic company are doing good payable business on their present tour.

Hugh J. Ward is simply coining money with The Girl from Rector's.

The enterprising Fuller proprietary have installed a new floor of jarrah in their Wellington Skating Rink. The season opened last month and is booming. Rinking clubs have been formed and a number of private parties have taken the rink from 10 to 12. For the time being, skating has killed dancing. Already other rinks are mooted, among them an ice rink, in which the Fullers are shrewdly suspected of having an interest.

It is stated that the J. C. Williamson firm has secured a long lease of the Christchurch Royal. The firm now controls the Wellington Opera House, the Christchurch Royal, and His Majesty's, Auckland.

Vaudeville at reduced prices is jogging along under the management of the Fullers. Some of the American turns have turned out to be expensive experiments. These turns are booked from Brennan, of Sydney and Melbourne, but the Fullers think that a salary payable in Sydney with its half a million population is unjustifiable with six shows per week in towns of a maximum of 60,000 in New Zealand.

ANDREW SMART.

## TO MANAGE A THEATRE IN TOKIO.

Mr. Kawakam and his wife, Sada Yacco, are to manage a new Japanese theatre that will be opened in Tokio in January. These innovators first used actresses for female roles in Japan. Although it naturally aroused much adverse comment, the innovation succeeded, and now it is proposed to introduce other occidental customs upon the new stage.

# At the Theatres

*To be reviewed next week:*

BOBBY BARNIT.....Republic.
BABY MINE.....Daly's.

### Hackett—The Marriage of a Star.

Comedy in three acts, adapted from the French La Mariage d'Une Etoile, by Alexandre Bisson and George Thurner. Produced on Aug. 15.

Simone La Fee ..... Clara Lipman
Victoria Bridge ..... Alida Cortelyou
Marjory Lore ..... Consuelo Bailey
Miss Handle ..... Clara Sidney
Mrs. Wendell Armytage Hill ..... Lena Loraine
Beacon Lore ..... Franklin Ritchie
Wendell Armytage Hill ..... Frederick Montague
Putnam Emerson Hill ..... Albert Parker
Courtleigh Cryme ..... Arthur Cogliser
Emmeline ..... Mabel Shaw

The public, that is fairly accustomed to international marriages with dramatic complications, will have no difficulty in comprehending the sequence of situations in The Marriage of a Star. Madame Simone La Fee was the queen of the Parisian stage. Although separated from her American husband and from their daughter, she decided upon an American tour, ostensibly for commercial purposes, but really to be near her trans-Atlantic family. Finding her daughter Marjory grown up and engaged to a Boston blue blood, Madame La Fee undertook to remove objections to marriage with the daughter of a French actress from the Puritanic minds of the boy's parents. Her charms were so potent that not only did she bend the parents to her purpose, but she unintentionally so fascinated Putnam himself that he forgot Marjory and wanted to elope with Simone. The rest of the play consisted in bringing Putnam Hill to his senses and in drilling into Beacon Lore's petrified brain the fact that his wife, Simone, wanted to return to him.

The premises upon which the action depends are preposterous. If Simone La Fee loved her husband and her daughter as devotedly as is represented, why was she ever divorced? Obviously, because if she had never left Beacon Lore there would have been no play. Granting, then, for the sake of argument, that affairs could have been in such a condition, why did Simone La Fee vow "to give up all the gay, the laugh," when her daughter married? A rational mortal would think that a daughter needed maternal solicitude more before her marriage than after. Obviously, again, if Simone had not determined upon some such penitential mortification of the spirit, the dramatic thrill would have been cut in half.

The complication of the plot is hardly more credible. After Simone has rallied her daughter upon her naivete in matters of the heart, and after she has obtained quite a laugh by saying, "Of course, we women must never know when the men love us," this wonderful French actress stirs the emotions of her daughter's financee without suspecting it, although any one of the spectators can see it with half an eye. Nor does it take the unsophisticated Marjory any time at all to read the truth and to set her mother straight. Simone wrathfully called Putnam stupid, but she might much better have applied the epithet to herself. She was more correct in saying the same thing of Beacon Lore, whose persistent failure to take Simone's hints made one doubt if he ever could have had the assurance to woo her even in youth.

The publicity accorded to the family councils was little short of indelicate. To include Miss Bridge in the most intimate discussions was straining cordiality to a degree, although it must have gratified her curiosity. It never becomes too clear how this American actress happens to stand *in loco amici* to the Back Bay aristocrats as well as to the French star. Although Miss Bridge herself at times feels *de trop*, she never does more than turn her back, whereas such a person as Miss Cortelyou would certainly fade away through the open door.

That Simone La Fee should have chosen an aunty from Boston for her duenna is only another puff to expand an already inflated credence to the bursting point, and an entirely unnecessary puff at that, because a Parisian chaperon would have been quite as effective. Possibly a Bostonian breeding was a concession to the actress playing the role; even at that, nothing was gained.

In fact, the whole play is a fabric of improbable postulates; it is woven from a skein of artifice. It is not surprising that, in the circumstances, the keynote of the acting did not ring steady. The play is supposed to be a romantic comedy. Arthur Cogliser, however, pitched the role of Courtleigh Cryme in a lugubriously farcical key from beginning to end. The call of the Hills upon Madame La Fee, although mildly farcical, was clever enough to atone for that. The clothes of the Boston men, however, were such as no self-respecting male would have the nerve to wear even under the shadow of the sacred codfish. Bulging at the neck and skimpy at the waist, they looked as if they had been donned wrong end up.

Even while the plot is palpably artificial, it may have its attractive points, and in the presentation of The Marriage of a Star an auditor may derive pleasure from some good acting. Clara Lipman and Alida Cortelyou play with charm and intelligence, and Consuelo Bailey plays with grace. Miss Lipman sustains the French accent admirably, forgetting it only momentarily in some serious lines. She shows lights and shades in Simone's character, convincing through their inconsistency. Alida Cortelyou gets a great many laughs that she merits. Her work always leaves the impression of power in reserve, of resources still unused; that gift marks any actress of real worth. Consuelo Bailey has abilities as yet undeveloped, but she is headed in the right direction.

Albert Parker rose satisfactorily to the climax of the play. For the conclusion of his role it may be consoling to reflect that the tears of a strong man are almost impossible to stage adequately.

A good many of the jokes missed fire, and the rehearsal scene dragged soddenly until Miss Lipman arrived. The Marriage of a Star, however, will doubtless run the middle course—which is not golden, in this case. It is constructed on the axiom that a young man is the better for having fallen desperately in love with his mother-in-law. Although to some minds this may appear hypothetical rather than axiomatic, it doesn't necessarily injure a temporary drama.

### Globe—The Echo.

Musical comedy in two acts, book and lyrics by William Le Baron, and music by Deems Taylor. Produced Aug. 15. (Charles Dillingham, manager.)

Rudolph W. Sylvester ..... John E. Hazzard
Dick Brown ..... Douglas Stevenson
Don Ferris ..... George White
Bob Ferris ..... Ben Ryan
Reggie Brewster ..... Joseph Herbert, Jr.
Cyrus Adams ..... Edgar Halstead
Horace Randolph ..... J. J. Scannell
Mrs. Brewster ..... Evelyn Carrington
Molly Brewster ..... Eva Fallon
Edith Sylvester ..... Rose Dolly
Dorothy Sylvester ..... Jennie Dolly
Laura Short ..... Georgie Drew Mendum
Mrs. Sophie Adams ..... Mrs. Annie Yeamans
Kate ..... Bessie McCoy
Sue ..... Angie Welmars
Settie ..... Lillian Rice

The Echo, produced by Charles Dillingham, with Bessie McCoy as star, is a refurbished, padded and "professionalized" version of the musical comedy which the 'Varsity Club of New York University produced at the Berkeley Lyceum in May, 1909, and which was reviewed in THE MIRROR at that time.

The story of the play is buried more deeply in The Echo than in the usual musical play, which is paramount to saying that there is no plot. Of course, there is a suggestion of true love never running smoothly. The head waitress at the Echo House, New England, a girl by the name of Kate, admirably played by Bessie McCoy, and Reggie Brewster, a boarder at the same hotel, discover that they are in love, but also discover that Reggie's mother, a dashing widow from Boston, does not favor the match. Now in spite of her Boston blue blood, intellectuality and high-brow disdain of a waitress daughter-in-law, mamma is the usual flirtatious widow of musical comedy, and has designs on Rudolph W. Sylvester, a wealthy German soap manufacturer, who is summering at the Echo House. Reggie and Kate can read mamma and plot, through her infatuation for Sylvester, to gain her consent to their own marriage. By kodaking mother and Sylvester in a tender situation and by presenting the developed picture to mamma they force the latter to forget her objections to their marriage. This seems to be the main thread of the story, though the revelation that the famous echo of the place is supplied by a professional hermit, Cyrus Adams, is quite as amusing.

Several musical selections helped to make the comedy merry. The popular song "Heigho," by Rudolph Sylvester, from which he couldn't escape, was the feature song of the score. Several other musical numbers, though not so many as is usual in such productions, gave Eva Fallon, a little songstress with a big voice and a bigger personality, an opportunity to use her clear, high notes. Douglas Stevenson also was in good voice. The music, however, as well as the plot, was subservient to the dancing features.

Everybody danced and danced well. Miss McCoy, in her eccentric line of work, was never better. On the least pretext, and sometimes without any pretext at all, Miss McCoy danced. Her tin soldier specialty, a number corresponding to her Yama Yama dance in The Three Twins, and her bobble skirt number were especial favorites. Miss McCoy's funny little stiff bows of thanks were also gems, and the audience demanded many of them. George White and Ben Ryan, two recruits from vaudeville with the Dolly Sisters, contributed an excellent exhibition of clog dancing. Toots Paka and her Hawaiian Trio gave the act which pleased in The Young Turk last season. Miss Paka's dance, a combination of all the elemental dances of different nationalities seen here during the past two years, took second place in interest beside the wonderful harmonic effects produced on the guitar by her native Hawaiian associates. Then John E. Hazzard, the comedian of German dialect methods, who was very amusing, and dear old Mrs. Yeamans, the sixteen-year-old septuagenarian, favored the audience with a few steps. Mrs. Yeamans, in a wonderful "get-up" of halse hair, Grecian band and plaid skirt of ankle length, played the stenographer to the great enjoyment of the audience. The ovation which she received was almost equal to that accorded the star.

The Imperial Russian dancers, M. Volinine, Mlle. Lopokova, and M. Lopokov, whom Charles Frohman imported from London, were an incidental feature of the second act, but succeeded almost in becoming the main feature of that act by their graceful dancing. The most wonderful part of their offering was the toe dancing of the young lady and the marvelous leaping of M. Volinine.

J. J. Scannell, who replaced John Ford in the cast, had his first opportunity to distinguish himself. Georgie Drew Mendum, as Laura Short, a newspaper correspondent, had a little scene with John Hazzard in the first act which was a masterpiece. Joseph Herbert, Jr., and Edgar Halstead deserved praise, as did Fred Latham, who was responsible for the staging.

The joy of youth seemed to pulsate in everybody's veins, not excluding Mrs. Yeamans. Everybody sang and danced as care-free as if there was never a trouble in the world, and this feeling of contentment was transferred to the audience. The feeling which you carried with you from the Globe Theatre was that in spite of the fact that you had enjoyed every moment of The Echo you were still thirsting for more, and would have to go again to be satisfied.

BLANCHE SHIRLEY

*Apeda Studios, New York.*

One of the youngest of leading women, Blanche Shirley, will be featured this season in the number one company of The Thief. Miss Shirley's successes in the past are a guarantee of exceptionally good acting in the strong emotional role of Marie Louise Voysin in the play. In training Miss Shirley has been particularly fortunate. She has had just enough stock work to develop versatility. In the Summer stock companies of S. Z. Poli in Hartford and Scranton she laid the foundation for the excellent work which she later did in 'Way Down East, Paid in Full, Salomy Jane and The Blue Mouse. Miss Shirley will be seen in New York as Marie Louise Voysin before the end of the season.

### Criterion—The Commuters.

Farcical comedy in four acts, by James Forbes. Produced Aug. 15. (Henry B. Harris, manager.)

Larry Brice ..... Orrin Johnson
Hetty Brice ..... May de Sousa
Carrie ..... Georgie Laurence
Mrs. Graham ..... Mrs. Pauline Dutfield
Mr. Rolliston ..... George Soule Spencer
Mr. Colton ..... John Cumberland
Mr. Applebee ..... E. Y. Backus
Sammy Fletcher ..... Taylor Holmes
Mrs. Julia Stickney Crane ..... Maude Knowlton
Mrs. Colton ..... Amy Lesser
Mrs. Shipman ..... Isabelle Fynton
Mrs. Applebee ..... Adelyn Wesley
Mrs. Rolliston ..... Lillian Thurgate
Barnes ..... E. Y. Backus

The Commuters, James Forbes' latest comedy, had an enthusiastic welcome on its opening night, Aug. 15, from an audience which contained more members of the profession than there were in the cast. Prominent among the stage people present were Nora Bayes and Jack Norworth, Grace La Rue and Byron Chandler, Blanche Bates, George Cohan, and Sam Harris.

Hetty Brice, whose commuter husband Larry frequently remains in the city with bachelor friends till a late hour, determines to remedy the annoyance. Her plan is to hide in the house and give her husband the impression, when he returns from a late "spree," that she, too, is carousing. Her design works beautifully. Larry returning late one Saturday night (or rather early Sunday morning) with his bachelor friend Sammy Fletcher is alarmed at his wife's absence. His fears, however, are allayed by a friend, Rolliston by name, who returning at that late hour and seeing a light in the Brice cottage drops in for a short call. Rolliston assures Brice that Hetty, of whose scheme his wife had confided something to him, must be at his house. The three plot to turn the joke on Hetty. Rolliston is delegated to escort Hetty home, while the other two go to bed as if nothing unusual had happened. They think by apparent indifference to pique her. When the house has become quiet Hetty, who had been hiding in a closet, enters and turns on the lights. Larry and Sammy immediately appear at the doors of their respective bedrooms. Hetty's replies to her husband's interrogations are his own familiar excuses. During the inquisition Rolliston bursts in with the news that Hetty left his house in the company of the village doctor at nine-thirty. The doctor bears a slightly risque reputation, a fact which does not tend to soothe Larry's anger. Hetty refuses to account for her movements or for her society between nine-thirty and two o'clock. Not till they are about to start for church and Larry is in a very penitent mood, with many promises for future good behavior, does Hetty relate the circum-

F. LAWRENCE WALKER.

*Perbetson and Henry, San Francisco, Cal.*

After a business connection which has extended over a period of eighteen years, F. Lawrence Walker has relinquished the management of the eminent actor Charles B. Hanford. The association of this popular star and his manager will rank high in theatrical circles in length of service. It is with regret on the part of both that it has become necessary to sever their business relations. Mr. Walker is prominently identified with the various Masonic bodies and the Elks at his home in Washington, D. C. He is also a member of the Friars Club in this city.

stances of her night's escapade. Sammy, who has stayed for the reconciliation, willingly shakes the dust of Auburn Manor from his feet, and, as the train whistles in the distance, waves good-bye. He starts on a run for the depot with a joyous shout of "Mine for Broadway."

James Forbes in four years has written three plays. Two of them have become perennial favorites and the third will undoubtedly have the same luck. This trilogy of comedies, The Chorus Lady, The Traveling Salesman, and The Commuters, attests unmistakably common authorship. The Forbes species of drama, like American musical comedies, subordinates plot to the trimmings. Selecting a slender story, like a musical comedy writer, Mr. Forbes, instead of garnishing it with musical selections, decks it out in bright lines and up-to-date slang. The story gets lost in a maze of tickling lines, but bobs up for a happy solution at the end. Mr. Forbes is a better creator of types, at which he is a master, than of situations. In The Chorus Lady and The Traveling Salesman, both of which, like The Old Homestead and 'Way Down East, are bound to live to a ripe old age, because they depend more on their exposition of an unchanging human nature than on a changing social condition, Mr. Forbes has projected several types subordinate to his title types, but in The Commuters he gives several co-ordinate models. There is the young married couple, their domineering maid, the bachelor friend of the husband, the young mother and father, who in their pride bore their neighbors with stories of little Tommy's cleverness; the literary woman, the domestic woman, and the silly Laura-Jean-Libbey type of woman. They each furnish a laugh, fashioned, as they are, by Mr. Forbes' slightly satirical pencil. Unlike The Chorus Lady and The Traveling Salesman, The Commuters does not stoop to platitudinous situations. There are no bad men seeking the ruin of the innocent girl, nor are there wicked men who would snatch away property from a defenseless orphan. Only once does the play halt for a bit of seriousness, but that seems natural, so delicately is it handled by May de Sousa, after which it goes merrily on.

Miss de Sousa proved her right to promotion from musical comedy to the straight comedy. She displayed in her serious moment a power little suspected of the "peaches and cream" prima donna of The Goddess of Liberty and A Skylark. Her acting was altogether delightful. In one of the most attractive roles, while it lasted, Georgie Laurence scored one of the individual hits of the performance. The role of Carrie will "make" Miss Laurence. One regretted her early disappearance and that regret increased as one recalled her parting shot at Taylor Holmes, whose "Whither away, little one?" in the role of Sammy Fletcher brought the flashing retort, "Wither away yourself."

The other hit of the evening must be scored up for Taylor Holmes. He was deservedly "the" favorite of the cast. His ability to increase the value of his lines by a shrug or a gesture of much meaning seemed illimitable. His laugh was infectious and was a decided contrast to the raw and forced laugh of George Soule Spencer. Orrin Johnson looked well, but was stiff at times. One always expects excellence on the part of Mr. Johnson. Mrs. Pauline Duffield both looked and acted her role of the mother. John Cumberland suggested the newly wed whose honeymoon had not yet ended, and Amy Lesser as his colorless wife, who called her automobile Salome because it wiggled, was excellent. One would be tempted to say that they "paired off well." Just such a man would be expected to have just such a wife. Maude Knowlton as the woman of two divorces and three husbands, the suffragette with visions of her name in history, who lectured her fellow suffragettes stiff, was excellent. Her lecture on woman's rights was a capital performance. The literary Mrs. Applebee, who twisted and mixed quotations from various authors and books like Lord Dundreary, and whose excuse for her misquotations was, "You know I read so much," though a small part, became a gem in the care of Adelyn Wesley. Isabelle Fenton as the woman with the overpowering weight of domestic cares and Lillian Thurgate as the mother of "cute little Tommy" contributed two eminently successful female types.

So entertaining is Mr. Forbes' latest dramatic attempt that a spectator at the end of the play cannot appropriate as his sentiment the last line of the play, which Sammy Fletcher utters with joy as he departs from Auburn Manor, with its abundance of domestic difficulties, "Mine for Broadway."

### At Other Playhouses.

WALLACK'S.—H. B. Warner resumed his run last night at Wallack's in Alias Jimmy Valentine. The cast remains intact. Frank Monroe, in spite of the amusing little story that from a stage detective he had become a really truly detective, has returned to his old part. Elsie Leslie, who replaced Laurette Taylor as leading woman before the production closed temporarily on June 11, continues in her role.

CITY.—George Evans and his Honey Boy Minstrels, opening on Saturday evening, Aug. 13, continued throughout last week. The entertainment was divided into two parts, the first half, called The Crimson Trellis, consisting of the old minstrel combination of songs and jokes. James J. Corbett, doing his first black-face act, was introduced as interlocutor. The intentional mistake on the part of John King of calling Mr. Corbett by the name of Johnson pleased the audience immensely. The few happy moments with George Evans passed all too quickly. John King in Scenes from Blackville was followed by James J. Corbett in his monologue, which he had been giving at the American. The freshness of his subject, the fight at Reno, had not worn off, and the monologue went well. The second half of the entertainment was George Cohan's minstrel musical comedy, The Fireman's Picnic. In the company were George Evans, James J. Corbett, John King, Sam Lee, Vaughn Comfort, Tom Kane, Tommy Hyde, Wilson Miller, Pierce Keegan, Clarence Marks, Charles Hilliard, and James Meehan. This week, The Girl from Rector's, with Elita Proctor Otis. Girlies will be the attraction the week of Aug. 29.

NEW YORK.—The New York Theatre will open Aug. 29 to house The Arcadians, which will move up from the Knickerbocker. Pauline Chase in Our Miss Gibbs is due on that date at the latter theatre. In spite of its two changes from the Liberty to the Knickerbocker and then to the New York, The Arcadians loses nothing in attractiveness. The Arcadians will have only a short run at the New York, for it is due early in Boston.

ACADEMY OF MUSIC.—At every performance of Rip Van Winkle last week, Corse Payton pleased a big audience. His return to the stage in the part of the convivial Dutchman of Sleepy Hollow was the signal for a great deal of applause that must have been a delightful experience for Mr. Payton. His interpolated lines of comic nature particularly pleased the audiences, that were keen to catch the humor of every tone and gesture. Other members of the cast were Joseph W. Girard, George Storrs Fisher, Albert O. Warburg, Grace Fox, Florence Perrett, Corinne Malvern, Richard Vanderbilt, Arthur Zinsheimer, Charles H. Greer, Claude Payton, Frank Armstrong, Ethel Milton and Mrs. Charlotte Wade Daniel. This week, the company is playing The Sporting Duchess. Minna Pril..s has returned to the cast for the final week.

### STAR ACTOR NOW STAR AVIATOR.

Robert Loraine, last seen in this country as the star of George Bernard Shaw's Man and Superman, is displaying in his aviation tests in England quite as much courage and daring as he showed in appearing as star of Mr. Shaw's play of unconventional philosophy.

Last Spring at Pau Mr. Loraine fell from a height of thirty feet and was badly injured—almost fatally—but this unhappy experience did not in the least destroy his interest in aviation flights. Last July a second accident nearly proved fatal. At that time, while he was making a flight from Bournemouth to the Needles and return, he was caught in a storm and lost his way. He nearly missed the Isle of Wight altogether, and was heading over the open sea, a mile south of the Needles Lightship. A chance view of the cliffs informed him of his mistake, and with difficulty he managed to effect a landing.

On Aug. 10 he made a splendid trip from Blackpool, England, to Llandedna, on the north coast of Wales. He covered the distance of sixty miles in one hour and thirty-three minutes. Two days later, starting from Ceylon, he attempted to reach Holyhead, but his Farnam biplane was caught by a high wind and dashed to the ground. The actor escaped from the wreckage uninjured.

Mr. Loraine, who, by the way, is masquerading under the name of Mr. Jones, is ambitious to prove the possibilities of aerial travel. Who knows but that the plucky Loraine will arrive in New York this Fall, where he is due to begin another starring season in Man and Superman, in an aeroplane?

NORMAN HACKETT.

*White, New York.*

Norman Hackett has been secured by the Shuberts for the leading role in The City, the sensational Clyde Fitch drama, which ran last year in New York. Mr. Hackett has been a successful star the past two seasons in Classmates and Beau Brummel. In accepting the flattering Shubert offer he does not intend to abandon his stellar ambitions. The unsettled conditions of theatrical affairs and the lack of a suitable new play induced him to forego his starring tour for the present.

### INSPIRED BY A DROP CURTAIN.

The Denver Auditorium has a new drop curtain which has moved the *Republican* of that city to criticism in a half column editorial, part of which runs thus: "For those who have sought repose in the security of their homes after a night at the Auditorium, only to find the bed haunted by memories of that picture, it may be well to explain that there is really more art than insomnia in the design. The conception becomes most artistic, most poetical and strikingly original when it is fairly realized that the little lady in few clothes occupying the center of the drop is neither more nor less than that genially twinkling star of empire with which we all become familiar through the medium of the Fourth reader. That is exactly what she is, and all she is. She is waving a few sprays of stardust torn from the milky way and doing her painted best to cry: 'This way, good people!' as she chases herself across the stage pursued by three other victims of the last bargain day rush. These are holding in their clinched hands cornucopias of plenty, bridal wreaths and sundry other items marked down for this day only and secured at no greater sacrifice than the loss of the greater part of their clothing. These sheath-gowned ones blandly wave the remnants of their apparel above a group of Colonial soldiers sitting astride some fairly good "states" horse and wondering whether there is anything in this reported new gold strike on Red Mountain which would make it worth their while to cross the gulch, considering that already a fairly busy cotton spinning city has already sprung up about where Ironton ought to have stood, but couldn't very long. Incidentally a few redskins are hiking down the gulch, probably to dicker with the incoming tourists. It tells a graphic story in something less than three barrels of burnt sienna mineral red and cobalt blue, and if the scalps and Navajo pottery designs which form three sides of the border had only held out long enough to frame the top of the curtain as well, it would be hard to conceive of anything that would present a more terrifying result of permitting the star of empire to wend its reckless self this way. By all means the picture should be copyrighted. If there is any way to read proof on it, that also should be done."

### FATE OF THE GOLDEN SILK KITE.

The beautiful ornamented silk kite made by Charles J. Fyffe, of the Forrest Home, and donated by him to the Actors' Fund Fair, raffled off for $50, one hundred chances at fifty cents each, was won by Dr. Clarence Lewis, of Holmesburg, Pa. On receipt of the big flyer, Dr. Lewis was so impressed with its artistic beauty that he hung it among the pictures on the walls of his parlor. He was afraid to trust it to his two boys for a trial flight, with the possibilities of its being lodged in the cross-trees of the trolley poles, or entangled in the network of telegraph wires that line every avenue, street and lane in the village. When Master Clarence Lewis returns to St. Luke's School, at Wayne, Pa., in September, the kite will go with the young student as a novel ornamentation to his "den" in the dormitory of the school.

# PROFESSIONAL DOINGS

Grace Merritt made her first appearance under the Shubert management at the Collingwood Theatre, Poughkeepsie, N. Y., Aug. 15, in the late Clyde Fitch's comedy, The Blue Mouse. Her success as a comedienne was unmistakable and delighted an unusually large audience. She was roguish, piquant and intelligent

in her portrayal of the title role. A new name has been added to the list of American comediennes in the opinion of several managers and critics who were present. Her support was excellent.

Miss Merritt has had an interesting and varied career, and the future looms large for her. Her early work was with Richard Mansfield, and her first conspicuous role was that of The Lady in Bernard Shaw's Man of Destiny, in which she achieved a remarkable success, although only a girl of eighteen at the time. She has toured with Julia Marlowe, H. Reeves Smith, Orrin Johnston and others, and acted leading roles in plays by H. J. W. Dam, Cosmo Hamilton, Charles Major and other well-known playwrights. Miss Merritt's most distinguished success has been as Mary Tudor in When Knighthood Was in Flower. She played this difficult role in all the leading cities of the United States, except the Pacific Coast, and sustaining it profitably for her management for three seasons. Miss Merritt appeared under the direction of William A. Brady last season, playing the leading feminine role in The Master Key.

Miss Merritt is dainty and attractive, and is a young artist of rare talent.

At the matinee given at the Shaftesbury Theatre, London, recently, in aid of the Actors' Church Union, Anna Stannard appeared to pronounced approval in a play founded upon Euripedes' Medea, by Thomas W. Broadhurst. In fact, she scored the hit of the day.

Conrad Cantzen has been engaged by Litt and Dingwall for In Old Kentucky.

Billy Watson's The Girls from Dixie burlesque opened auspiciously at the Monumental Theatre, Baltimore, Aug. 13.

Al. Rich's production of Brewster's Millions opened at the Academy of Music, Washington, D. C., Aug. 15, with the following company: Carl Gerard, Arthur H. Ashley, Earl Christie, Richard Morgan, Allen K. Reese, Lew Krouse, Nestor Lennon, Howard L. Dorsay, Carlton Griffen, Vick Newman, Den Wilkes, George Flanders, J. R. Buckley, Jane Wallace, Gertrude Shanley, Jean Russell, Marguerite Slavin, Louise Sanford, and Grace Nile.

Besse Franklyn has been engaged by Charles B. Dillingham for an important role in his new Fall production, The Girl in the Train.

Harry Stone and William Cook, of the Liebler staff, are awaiting a Carnegie medal for the act of heroism at Brighton Beach, where they rescued a girl from drowning on Sunday, two weeks ago.

Jameson Lee Finney is to have the leading role in the new Paul Armstrong-Wilson Mizner play, In the Deep Purple, which the Lieblers are planning to produce this season. The character is said to be something unusual—a villain without one redeeming trait.

A. H. Woods has engaged Mlle. Dazie, May Vokes, Dallas Welford, Harriet Burt, and James E. Sullivan for his production of The Pet of the Petticoats.

Edward Fitzgerald, the London stage director, who will stage The Little Damozel for Henry W. Savage, has arrived in this country.

The Chocolate Soldier will open at the Lyric Theatre, London, Sept. 10. F. C. Whitney sailed Aug. 17 on the *Lusitania* to supervise the final preparations. Before returning he will visit Berlin to witness a performance of Baron Trenck, which he will produce in New York this Fall.

Richie Ling will appear in Decorating Clementine, with Hattie Williams and G. P. Huntley. Ernest Lanford and Doris Keane are other members of the company.

Clarence Bachus and Grace Manlove, two leading people with Boyle Woolfolk's A Winning Miss company, were married in their home town, Connersville, Ind., Aug. 16. The wedding was a quiet affair, only the members of the immediate family and Boyle Woolfolk being present. After a short honeymoon they will open with A Winning Miss in Dayton, O., Sept. 5.

Charles Armor Leedy, dramatic editor and paragrapher of the Youngstown, O., *Telegram*, was elected a member of the American Press Humorists' Association at the convention recently held in Montreal. Before engaging in newspaper work Mr. Leedy was a member of Al. G. Field's Minstrels and other theatrical companies.

Adelaide Cumming will star over Martin Beck's Orpheum time in a new sketch, The Old Flute Player, by Charles T. Dazey.

Theodore and Co. is to be rechristened Con and Co., as the title seemed to indicate some connection with Colonel Roosevelt. It is a French farce, under the management of Henry W. Savage.

Olive Eaton, for some years a star with her own company, has decided to enter the vaudeville field.

Albert Froom has been engaged by the Shuberts for principal heavies for their forthcoming productions at the New York Hippodrome.

George Le Guere, after a forty-seven wekes' season with The Man from Home, is spending his vacation automobiling. His itinerary includes a tour of New England, a trip through Kentucky, Ohio and Tennessee, to Vicksburg, Miss. Mr. Le Guere will return to New York by water from New Orleans.

Marion Russell has engaged the following players for her new play, Home Ties, which Byron Chandler is sending on tour: Orrin T. Burke, Eileen Seymour, Edith Alexander, Marcus Moriarty, Edward Delaney, F. K. Stephens, Jerome Winsole, Gertrude Augarde, Lucy Parker, Maude Haldie, and Master Daniel Burns.

Mr. and Mrs. D. H. Woolf, who started on a walking tour from Kansas City to New York, May 2, arrived in the latter city Aug. 16. Woolf, who is an orchestra leader in Kansas City, takes long walks seeking inspiration for musical compositions.

Anna Wilson, who has been devoting her time to newspaper work since her retirement from the stage several seasons ago, is in New York for a brief vacation. Miss Wilson was press representative for the Shubert Theatre, Louisville, Ky., last season, and will continue to act as publicity promoter another season, having retired permanently from the stage.

Don C. Hall, whose repertoire company is well known in the Middle West, is a candidate for Republican nomination for State Senator of District Twenty-one of Wisconsin.

Sarah Truax, who recently returned to the stage to play Camille and Zira with the Neill Players in St. Paul, Minn., will retire again at the close of her present engagement. In private life Miss Truax is Mrs. Charles Albert, of Minneapolis, Minn.

Wagenhals and Kemper will send Paid in Full out this season with the following company: Mable Acker, Lillian Claire, Kate Fletcher, Thomas C. Cooke, Frank C. Burton, William Lyons, and Adrian Rosley.

David Belasco has engaged Edith Campbell for Blanche Bates' company in Nobody's Widow.

John Drew's company in Smith will include Mary Boland, Isabel Irving, Jane Laurel, Hassard Short, and Morton Selton. The play opens at the Empire on Sept. 5.

Henry Standford, last season with the New Theatre company, will have William Farnum's former role in The White Sister, in support of Viola Allen.

Hector Fuller, at one time dramatic and literary editor of the Washington *Herald*, and later press representative for Mrs. Leslie Carter, has returned to his former position.

Kitty Gordon, who will play the leading role in Alma, Where Do You Live? at Weber's, arrived in this country Aug. 17.

Duke Franz Josef, of Bavaria, who is visiting in this country, attended the performance of Up and Down Broadway at the Casino Wednesday evening.

William Postance will be general stage-manager for the Authors' Producing Company. The first play will be Charles Klein's The Gamblers.

Mr. and Mrs. W. B. Austin (Fanny Argyle) are spending a few weeks in Atlantic City.

Julius Hopp, having completed his plans for next season's activity in the theatrical field, has withdrawn from the city and is spending his vacation at Woodmount Farm, 3 miles from Ossining Station, Ossining, N. Y., dividing his time between outdoor life and completing a poetic play.

Albert Spalding, the American violinist, is now at his Summer home at Monmouth Beach, N. J., after a concert tour through Europe. He played in Italy, Germany, Russia, France and England.

Mr. and Mrs. Percy Lennon (Helen Holmes) arrived from Naples on the S. S. *Princess Irene* Aug. 13. Their two months' travel through the principal European cities was enjoyable in every way. Miss Holmes has been engaged by Cohan and Harris to play the lead in The Aviation company, scheduled to open early in September. Mr. Lennon is under the direction of Joe Hart this season.

Charles J. Sheehan was drowned on Aug. 7 at Erie, Pa. He had resided with Mrs. M. Renz, 1601 German Street, Erie, Pa., for a year previously. He had two sisters and a brother on the stage, and efforts are being made by the authorities to locate them.

Herewith is a picture of B. Genevieve Baird, who has just finished a Summer starring tour of Eastern Canada in A Romance of Bohemia, a play written especially for her by W. A. Tremayne, and a triple bill of one-act plays, including Nance, A Lesson in Diplomacy and Her Last Chance. Miss Baird, who possesses

*Rowe, St. John, N. B.*

a fresh voice and a personality at once dignified and attractive, has met with marked success. The press was unanimous in its praise of her work and in predicting a bright future for the clever young Canadian actress. Miss Baird is Summering at St. John, N. B., Canada, preparatory to a Fall season. She may be seen next year in London in Her Last Chance.

Clara C. De Witt has been re-engaged as understudy for some of the principal roles with Blanche Ring in The Yankee Girl.

James M. Brophy returned from California last week to attend rehearsals of Mother. He will continue in the part he originated in Chicago last season.

Harry Dickeson, after a Summer given over to boating and swimming in Michigan, has joined The Flirting Princess, which opened at Bloomington, Ill., Aug. 18.

Frank Carlos Griffith has in the current *Green Book* a very interesting article on "The Acting Manager." Mr. Griffith writes from a varied experience with some of the more noted stars and companies of the past twenty years or more.

Mr. and Mrs. George Alison returned from a delightful Summer vacation in Europe last week and will begin rehearsals with the Crescent Theatre Stock company, Brooklyn, on Aug. 25. Mr. Alison will appear in the opening bill of The Little Gray Lady.

Gladys Turner has been specially engaged for the Apache dance in The Queen of the Moulin Rouge.

Lew Fields has engaged Bertha Shalek for the role of Loleta, the Spanish beauty, in support of Blanche Ring in The Yankee Girl. Miss Shalek succeeds Dorothy Jardon, who joins the cast of Madame Sherry.

Marjorie Mahr, the chorus girl who suffered a severe accident in Portland, Ore., which caused the loss of her two legs, has found a home in that city with Mr. and Mrs. A. D. Willoughby. She left the hospital Aug. 13, just five weeks after the accident.

# FUN ON THE POLO GROUNDS

## THE THEATRICAL FIELD DAY WAS A PRONOUNCED SUCCESS.

### An Audience of Thousands Enjoys the Unique Sports Evolved from the Brains of Unnumbered Comedians — The Principal Events and How They Came Off.

Gambling on the long green is one thing, and gamboling on the Polo Grounds green is another; at least it looks like another because it rejoices in legal sanction. In reality, the gambols involve the exchange of as much lucre as the gambles do; the helpless spectator is deftly relieved of his treasure chest by a crew of as skillful lady brigands as ever trod the deck of a comic opera pirate craft. The exchange of costly courtesies, being the object of the day, should disturb no wise patron's mental equilibrium, whatever it may do to his finances. The benevolent spectator at the Theatrical Field Day, however, knows that his gold goes to swell an estimable fund, the Actors' Fund of America.

The participants and some twelve or thirteen thousand friends wended their ways to the Polo Grounds on Friday, Aug. 19, with the plain intention of laughing. When a crowd gets into such a serious condition as that, nothing can stop it. Waves of laughter will surge around the grandstand for any reason or for no reason, and no human agent can stem the tide. The procession of actors in costume was sufficiently outlandish to attract attention even on Broadway, so you can imagine what it would do to an assembly that is deliberately seeking amusement.

The grandstand was a fluttering semicircle of heterogeneous colors. Individual foliage was lost in the luxuriant growth in this garden of Eden, but some of it would have given new ideas to the pioneers in Eden. Through this forest sharpshooters stalked their game. The game consisted largely of defenseless males who were assumed to be in dire need of peanuts, programmes, cigarettes, gum and ginger pop; most men preferred to be convinced of the truth of the assumption rather than to have their cash forcibly extracted from their pockets. Lack of the proper change was no hindrance to the transaction; the financier was just as willing to take a half a dollar for the programme as to take a quarter. And, of course, if a man wanted to buy a bushel of peanuts, nobody could stop him in his dissipated career.

The one disappointment of the day was the failure of the hobble skirt artists to materialize. The race has been indefinitely postponed, possibly to allow the contestants to perfect themselves by proper training, or possibly to allow them to recover from stage fright.

The Borneo Villagers performed their tribal ceremonies and sports with the vivacity of much practice. Napoleon I., sometimes George Beban, led his fragmentary Old Guard into the arena, where they displayed their military prowess in a brief drill before they fled from Moscow. The great Emperor, resplendent in red, white, green, and blue, was mounted upon an equine specimen authoritatively said to have been present upon the historic retreat. Annie Oakley gave an exhibition of her undiminished skill in handling the rifle. She can do all that she ever could do, and perhaps more.

The baseball game between the soubrettes and the managers showed who's who on the diamond. For instance, James Corbett couldn't get a hit to save him, although several times he gave a correct imitation of a home run. As for George Cohan's pitching, the umpire's decisions indicated that poor George had never been introduced to a baseball. Since Tim Sullivan umpired, even Mr. Cohan didn't dare question the decisions. The catching—such of it as was done—was left to Harry Watson, whose color scheme might be dignified properly by the term conspiracy. If any one still doubts the Darwinian theory he has but to catch a glimpse of Harry Watson in his catcher's mask and his blue green halo of hair. John King, the belle of the ball, swam back and forth across the green field like a swan preening its white feathers. George Honeyboy Evans did all sorts of fancy steps around third base, like a spirited bantam with a scarlet crest. Opposite him at first stood Tom Lewis, who made a specialty of letting balls get by him. George Bickel was on second, where from time to time he assembled his comrades for conferences; but even the combined force of Harry Mack, Beamp Montgomery, etc., was insufficient to check a soubrette when she got started for third. Raymond Hitchcock, as perky as usual, and Marshall Wilder, entirely recovered, assisted in the French sense of the word. For spectacular pitching, dazzling double plays, and horseshoe luck, the soubrettes were quite in a class by themselves. Miss Snow nearly sent George Cohan to an untimely grave when he undertook to bat. Her cohort was no less active, and with the aid of Tim Sullivan succeeded in annihilating all opposition. The score at the end of the first inning was 5 to 0, so the managers gave up from sheer discouragement. It was just as well, because when the Rube Girl, otherwise Blanche Latell, made a run it was evident that the managers were shot to pieces.

Billy Reeves, the hope of the white race, had another reckoning with Bert Williams, the dark pugilist, with a result that discounted Reno. Such feints and lunges and death dealing blows will make lurid literature for the reformers. Fortunately this scene of slaughter did not last long.

There were all sorts of dashes for the pole. Bessie Graham outdistanced competing chorus girls, Harry Middleton set the pace for the Friars, Willie Sloan touched the tape for the White Rats, and Ralph Worthing holds the record as the fastest actor on Broadway. Going some.

A greased pig, more or less reluctant to be caught, was pursued by a colored delegation, who later regaled themselves and such of the spectators as cared to watch by disposing of two dozen pies. This also was considered quite a joke.

Meanwhile all sorts of organizations had been discoursing music; the Empire City Quartette, Zouza's Band, the Comedy Band, the Honeyboy Minstrels, the Catholic Cathedral Military Band, and the Catholic Protectory Band. Various acrobats had performed all the possible and some of the impossible stunts of their profession.

Finally Lew Fields' team defeated the Friars by the score of 4 to 3. Dwyer and Doremus pitched for the two teams and Craig and McGuire caught. The big silver trophy cup was borne back to Forty-second Street by the triumphant winners.

It is estimated the profits will approximate $15,000.

Among "those present" were A. L. Erlanger and other well-known managers, Sam Ryan, Harry Doel Parker, Frances Morey, Lillian Lee, Ted Marks, Una Clayton, Mr. and Mrs. Ned Wayburn, Bert Green, Irene Franklin, Tom Waters, Carter de Haven, Flora Parker, and Gwendolyn Piers. It is estimated that profits amounted to $15,000.

## BROOKLYN AMUSEMENTS.

New Brighton Theatre, Brighton Beach (David Robinson) offered one of the most attractive bills imaginable 15-20. Billy B. Van and the Beaumont Sisters presented Herbert Hall Winslow's comedy sketch Props. The action is on a bare stage at rehearsal time, and Van gives the audience an idea of the strenuous life of a property man. The Beaumont Sisters sang and danced well. Another pleasing offering was Jesse L. Lasky's snappy musical comedy, The Photo Shop, headed by Charles J. Bliss and Mamie Fleming. Miss Fleming's song, "Send Me a Man," scored a decided hit. Laddie Cliff, "everybody's favorite," also received his share of applause, as did Camille Ober, Europe's famous chanteuse. Karl Emmy and his pets presented the best animal act offered thus far this season and had to respond to many encores. Van Hoven, the mad magician; Dankmar Sebelli Troupe, European acrobats, and the Brightonscope with a new series of views completed the bill.

Brighton Beach Music Hall, Brighton Beach (William Musard), week 15 offered one of the best bills thus far this season, headed by Bessie Wynn, "the lady dainty of vaudeville." She sang among others her famous "I'd Like to, But I Won't," and the number took the house by storm. She was compelled to respond to several encores. Bixley and Fink, two clever tramp comedians, also went strong. There were several other good acts, among them being the Farrell-Taylor Trio in a comedy sketch act; the Bessie Valdare Troupe of woman bicyclists; the Knight Bros. and Sawtelle, the Temple Quartet, and Kelly and Reno in acrobatic feats. The Vitagraph with new views completed the bill.

For the third week of his engagement at Corse Payton's Theatre, Kirk Brown, supported by Marguerite Fields, presented Hall Caine's The Eternal City. David Rossi was excellently played by Kirk Brown. Marguerite Fields acquitted herself with great credit in the difficult role of Roma Volonna. Sir Evelyn Wise, the English Ambassador, in the hands of Harry Leland was capably given. Other leading parts were well sustained by William Canfield, H. B. Stafford, G. Earle, Carrol Barrymore, Chester Aldridge, James Brown, Madge Dow, Miss M. Clarke, and Emma De Wenle, who was cast for the part of Elena, Bruno's wife. The work of Harrison Taylor as Bruno Rocco was also good. The play was well presented and handsomely staged.

CHARLES J. RUSSEL.

# THE ACTORS' SOCIETY

## ACTRESS BECOMES AUTHORESS AND CONTRIBUTES AN INTERESTING ARTICLE TO A CURRENT MAGAZINE.

### Abigail Marshall Writes Entertainingly of Her Stock Experiences—Fred S. Cutler Pays a Visit to the Society—Several Engagements Made During the Week.

Abigail Marshall's experiences in stock work in North Carolina have furnished her with material for a charming little article, entitled "Summer Stock in the South," which has appeared in this month's Green Book. In addition to being a personal account of her own experiences, the article is tinged with stories of different happenings during her engagement in North Carolina. Miss Marshall finds from experience that stock work in the South means something different from stock work in the North. Hence the appropriateness of the title, which on first perusal would seem slightly inept. If any one is in a position to speak authoritatively on the stock company situation it is Abigail Marshall. Already she has had several flattering offers from various magazines for similar articles.

Fred S. Cutler, manager of Richard Jose's Silver Threads company, has returned to Kansas City after a two weeks' visit in New York. Mr. Cutler's trip was made in the interests of Silver Threads, for the booking of which Mr. Cutler was making arrangements. During the two weeks he was a guest of the Society and transacted much of his business from this office. He found it a great convenience and was enthusiastic over his welcome. Mr. Cutler's appreciation prompts us to extend our hospitality to him whenever he is in the city. The members of the Silver Threads company will leave New York for Kansas City Aug. 28 and will open in the latter city Sept. 5. Richard Jose, the well-known lyric tenor, will star in Silver Threads for the second season.

May Anderson and Clara Coleman have both been engaged for the Shubert production of The Lottery Man. They have already begun rehearsals and expect, in view of the success of the play in New York and Chicago, to have a long, pleasant season.

Adelaide French has been touring the Maritime Provinces with Paul Gilmore in The Mummy and the Humming Bird and The Wolf. The company played through Canada for a Summer season. Miss French, who was very successful and received many flattering notices during the tour, will continue with Mr. Gilmore another season. She is due in New York shortly to begin rehearsals of a New York success which Mr. Gilmore will take to the provinces before he opens his regular Southern tour. Miss French is delighted with the prospects of a Southern tour, for she is a great traveler and observer and gains new ideas for her work in every city visited.

Charles Crosby has been engaged by William Ingersoll for his stock company in Salt Lake City and will go immediately to begin his work.

Vaughan Trevor is engaged by A. H. Woods for a part in William T. Hurburt's new play, New York. Rehearsals of the play begin Aug. 29. Mr. Trevor will not return to town till time to begin rehearsing.

## LETTERS TO THE EDITOR.

### "Eliminate the Inefficient."

NEW YORK, Aug. 16.

*To the Editor of The Dramatic Mirror:*

SIR.—If I may be permitted to discuss THE MIRROR'S article under the caption, "Eliminate the Inefficient," I beg to state that, speaking plainly, it is very difficult to suggest a system for this elimination, because the proper remedy of the evils would so vitally affect the present procedure in the engagement department.

Nothing would go further toward eliminating the inefficient than a demand for the efficient. There exist at present enough capable actors to play all parts written, or mostly all, without the old-time grotesque make-up. If an author can change his mind three or four times in twenty-four hours in writing a part, it is not too much to expect that the final interpretation can be given by any good actor who fits it in some measure.

Good plays are tried and fail every day, because down in their hearts audiences are not enthused. They see the picture, but they do not feel the story. Types and prototypes are taking the places of trained artists, and the force of magnetism between audience and actor is not felt. Though we have applause, the auditors don't come back and they don't tell their friends to go either.

Influence and wealth will often place the aspirant who is inefficient. This must be borne to a degree.

But another reason for the vast numbers of the incapable is found usually without the gates of New York, where any number of amateurs are continually being employed by the chief repertoire companies. They are initiated into the profession simply because they can be secured for little or nothing, and possibly this cannot be helped.

But to the great centre of New York all these people finally come, and New York has the pick. Therefore, no good reason exists why any responsible manager, big or little, cannot have his casts filled with efficients, and if efficiency were the demand the smaller managers could secure good actors, because the situation would be tighter, and an engagement with any responsible manager would have its value. Records of actors would again be given attention for the selection of fitness and ability.

Under present conditions each and all hang peeping over the precipice of the place of the big manager, who tells them one by one and in bunches they are not the types; they cannot hold forever to their weak twigs of hope, so they come rapidly tumbling down into the lap of the little manager. There are so many of them the latter becomes confused, and concludes that the easiest way out of it is to select by types also.

And it goes on so from year to year, until the actor finally acknowledges to himself that he is simply an automaton; and that he cannot even hope for success in any degree until he discovers that God and an author have agreed in creating such an individual as he.

NAT C. ANDERSON.

### A Statement Denied.

CHICAGO, Aug. 15.

*To the Editor of The Dramatic Mirror:*

SIR.—Our attention has been called to a letter published in your issue of Aug. 13, ostensibly written by one Peter Raymond, Portland, Me., in which it is stated that Jerry the Tramp, or, The Noble Outcast, was not written by J. A. Fraser, but by Jack Summers, the actor who first played the part of Jerry.

The statement is entirely erroneous. Mr. Fraser was the author of this play and secured a copyright for it in 1888. His rights were upheld in a subsequent litigation in a case of Fraser vs. H. R. Jacobs et al. We purchased Mr. Fraser's copyright in 1896 and immediately published the play.

For fourteen years it has been one of the most popular of our thousand plays, selling by the tens of thousands. Yet this is the first time any one has publicly denied Mr. Fraser the credit of authorship. One fact alone shows the very great improbability of your correspondent's claim, namely—that Summers did not write other plays, while Fraser was the author of over seventy popular dramas.

Very truly yours,

THE DRAMATIC PUBLISHING COMPANY.
C. H. Sergel, President.

## CURRENT AMUSEMENTS.

*Week ending August 27.*

ACADEMY OF MUSIC—Corse Payton Stock in The Sporting Duchess—13 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—42d week—330 to 337 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—12th week—80 to 86 times.
CASINO—Up and Down Broadway—6th week—39 to 43 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—The Girl from Rector's—193 times, plus 3 times.
COLUMBIA—Girls from Happyland.
CRITERION—The Commuters—3d week—8 to 14 times.
DALY'S—Commencing Aug. 23—Baby Mine—7 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—350 times. Runs 17 to 24 times.
GARRICK—Love Among the Lions—3d week—15 to 21 times.
GLOBE—Bessie McCoy in The Echo—2d week—6 to 12 times.
HACKETT—Clara Lipman in The Marriage of a Star—3d week—9 to 16 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 12 to 18 times.
HUDSON—The Spendthrift—90 times, plus 9 to 16 times.
HURTIG AND SEAMON'S—Al. Reeves' Beauty Show.
JARDIN DE PARIS—Follies of 1910—10th week—42 to 49 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER — The Arcadians — 193 times, plus 4th week—22 to 28 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—The Virgin Bottle—3d week—12 to 18 times.
LYRIC—Louis Mann in The Cheater—9th week—36 to 42 times.
MAJESTIC—Vaudeville and Pictures.
METROPOLIS—Yerney Lillies Burlesquers.
MINER'S BOWERY—Cozy Corner Girls.
MINER'S BRONX—Sebastian Burlesquers.
MINER'S EIGHTH AVE.—Williams' Imperials.
MURRAY HILL—Love Makers Burlesquers.
NEW AMSTERDAM—Girlies—11th week—82 to 88 times.
OLYMPIC—Shean and Gallagher's Show.
REPUBLIC—Bobby Burnit—1st week—1 to 7 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—168 times, plus 1 to 6 times.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

# THE LONDON THEATRES

## EVENTS IN THE BRITISH METROPOLIS OF INTEREST TO STAGE PEOPLE.

**The London-New York Operatic Alliance—Musical Productions of the Summer—A Prognostication for the Stage—Americans in London—Fred Terry on Vacation—Professional and Personal Items**

*(Special Correspondence of The Mirror.)*

*Copyright London Stereoscopic Co., London, Eng.*

FRED TERRY.

LONDON, Aug. 13.—After all, the trans-Atlantic operatic alliance is not an assured fact. Somebody shouted before he was out of the woods. The managers of the Metropolitan have decided that a tandem arrangement with Mr. Beecham, of Drury Lane, may not be an unmitigated advantage, if, indeed, they ever thought it would be. They see that Mr. Beecham is craftily trying to assure for his house during Coronation Week an aggregation that will eclipse Covent Garden. It was not naturally to be supposed that he would spend much energy in feathering any nest but his own; an American business man should have realized that from the first. Whether Mr. Beecham ever seriously contemplated an American opera house, he only can say; the bare possibility was a potent magnet in drawing the New York management.

The rumor of the alliance, however, indicates that the Metropolitan in New York and the Covent Garden in London are none too cordial in their relations, although Henry Higgins is on the board of each company. The coolness is said to have resulted from the reluctance of London managers to allow Madame Destinn to sing with the Metropolitan company in Paris. On such little things hinge the fate of nations.

Meanwhile one or two new musical productions have made their appearance on the London stage. Thomas Beecham, at His Majesty's Theatre last month, presented G. H. Clutsam's comic opera, A Summer's Night. Although rather slight, it is entertaining while it lasts—hardly an hour and a half. Mr. Clutsam constructed his own libretto from one of the stories in the Heptameron, by Margaret of Navarre. It requires only five singers; they were Muriel Terry, Walter Hyde, Harry Dearth, Lewys James, and Beatrice La Palme.

At the Empire Theatre a ballet was produced. The music for The Dancing Master is by Cuthbert Clarke. The honors of the ballet belong to Fred Farren and Lydia Kyacht. The dance is supposed to take place in the rehearsal room of the Paris Opera in 1840, introducing humorously various officials of the theatre, as well as the company under rehearsal.

Although all sorts of flattering offers have been made to Mlle. Pavlowa, she must shake the London dust from her nimble feet in order to return to New York. She is under contract, it is popularly understood in London, to appear in the American metropolis at a fabulous salary.

Sir Alexander Mackenzie, principal of the Royal Academy of Music, at a recent distribution of prizes, alluded hopefully to the musical future of England. His optimism seems to be based on the fact that several graduates of the Academy are singing on the London stage. From another fact, it is apparent that opera in England has a future. Marguerite Sylva has been engaged to sing the chief part in d'Albert's Tiefland at Covent Garden in October. Although it is to be sung in English, it is safe to say that to three-fourths of the audience English as she is sung will be as unintelligible as German. The good intentions of the management are unquestionable and will doubtless be useful in paving a certain residential district.

A number of Americans have been more or less prominent musically in London this Summer. Emerson Whithorne, of Cleveland, has succeeded in pleasing various critics. He puts himself on record as having faith in American music; he believes that native themes may yet inspire some composer to the production of an opera of genuine greatness. Riccardo Martin, the American tenor, was flatteringly received at Covent Garden from the time of his debut in Madame Butterfly. Edith de Lys sang Tess and Musetta at Covent Garden, repeating her success of last season. In Thomas Beecham's list are Madame Zelie de Lussan, Maude Fay, of San Francisco, and Ellison van Hoose, of New York State. All sorts of recitals have been given by American musicians.

Vacations probably do not come any too often for anybody. Fred Terry, who closed his season with Julia Neilson in The Scarlet Pimpernel at the end of July, is taking a rest before starting on his provincial and American tour. He returns to the New Theatre on New Year's.

Sir Arthur Wing Pinero has left the management of George Alexander in favor of Charles Frohman, because The Thunderbolt and Mid-Channel were not kept upon the stage of the St. James long enough to give him a satisfactory remuneration. The Comedy Theatre, where Pinero's forthcoming plays will be produced by Mr. Frohman, does not rejoice in a reputation for unbroken success. Charles Hawtry and Marie Tempest are really the only ones whose record there is enviable.

Perhaps few actors and actresses, after once hearing the plaudits of the multitudes, are content to say an eternal farewell to the footlights. The Marchioness of Headfort, once Rosie Boote, of the Gaiety, is going to play Lady Teazle in a production of Sheridan's old comedy at her home in Kells, Ireland. Sir Anthony Weldon, a baronet of Bohemian tastes, will be Sir Peter Teazle. Other titled members of the cast are the Marquis of Headfort, Lord Farnham, and Sir Charles Waters. The Marquis, being more of a patron than a performer of art, will be content with a small role.

Gertrude Kingston, who is the wife of Captain Silver, an army officer, is going to venture into the exclusive, gilt-edged theatricals. Backed by Sir Carl Meyer's financial aid, she is to build the Little Theatre in John Street, which will accommodate only three hundred persons and which will be devoted to rarefied dramas of the ultra-artistic sort. Spectators in the Little Theatre may consider themselves seated on the apex of modern theatric art.

Cissy Loftus is recovering from her operation, to appear with Robert Loraine in The Man from the Sea. Maxine Elliott, rumor says, has captivated a gray-haired widower of the Rothschild tribe; but rumor says a great many foolish things.

William Faversham's house at Old Manor, Chiddingfold, Surrey, which was formerly the home of Richard Le Gallienne, is the centre of much social activity. On the calling list are Mr. Forbes-Robertson, Captain Charles Hope, Mr. and Mrs. Henry Ainley, Lady and Sir Arthur Wing Pinero, Edward Sheldon, Mr. and Mrs. Norman Hapgood, Justus Miles Forman, Mr. and Mrs. Ben Webster, and Mr. and Mrs. David Mannie.

Messrs. Murray King and Clark are following an aggressive policy. In Eastbourne they are making extensive improvements in the Devonshire Park Theatre, where they are presenting The Chorus Lady, The Mummy and the Humming Bird, The Brass Bottle, The Arcadians, Edward Terry and company, The Merry Widow, The King of Cadonia, and Dear Little Denmark. The Babes in the Woods in pantomimic form will be produced here, and another pantomime, Dick Whittington, is scheduled for Exeter. Besides this, King and Clark have signed a twenty-one years' lease of the Lyceum, Ipswich.

During the heyday of Kate Terry, she acquired a small estate covering four or five acres at Campden Hill, then one of the most picturesque of London suburbs. It was her delight to plan decorations for this house, Moray Lodge. The drawing room, in the Louis XV style, is particularly beautiful. Now, Moray Lodge, however, is to be sold at auction. The old order changeth, giving place to new.

It may be of interest to note that Frank Mayo is now playing in the revival of The White Man at the Lyceum, the part originated by his uncle, Manfred Johnstone. The Cash Hawkins of the revival is also the grandson of Frank Mayo, the late American actor of Davy Crockett fame.

Writers for the press have lately been amusing themselves by tales of a ghost said to haunt the Princess' Theatre, Melbourne. Under the vivid Summer imaginations of the pressmen, the ghost has assumed all sorts of characteristics and propensities. This visitant is arousing less awe than did the famous Cock Lane ghost of Dr. Johnson's time. It is more like the later Buckstone ghost that used to amuse itself harmlessly by walking up and down a certain stairway of the Haymarket Theatre. The stairs were finally demolished, and the ghost thereafter left the nightwatch unmolested.

JASPER.

## BARTON AND WISWELL'S PLANS.

Emma Bunting and her associate players are rounding out a season of fifteen weeks at the Lyric Theatre, Atlanta, Ga. In September this company will begin its regular road tour.

A new play by Charles Bradley has been accepted by this firm and will be produced early in October.

McFadden's Flats inaugurates its fourteenth season at Long Branch Aug. 17. In the company will be found Joe Sullivan, Harry Barton, Jack Lloyd, James Robinson, William Marshall, Howard Tozier, Jerry Sullivan, Claude Speck, Annie Hart, Mattie Boorum and her quartette, Dagmar Lanette, Genevieve Gibson and a large chorus.

The withdrawal of Cole and Johnson and Bert Williams from the colored musical comedy field leaves Barton and Wiswell in complete control of that class of amusement. Aida Overton Walker, late of Williams and Walker, has been added to The Smart Set company, which will be headed, as usual, by S. H. Dudley. His Honor the Barber is the name of the comedy to be used this season.

The Southern Smart Set company has started on its tour. The company is headed by S. Tutt Whitney, and will appear in all the large Southern and Western cities, presenting the comedy George Washington Bullion.

The Down in Dixie All-Star Minstrels, introducing John Rucker and a compay of fifty colored musicians, singers, dancers and comedians, is now appearing at Weber's Theatre, Chicago. This is the only attraction of its kind in existence, and after playing a limited number of weeks in the large cities will go direct to England, where a long season has been booked by Edward B. Adams, who is in England exploiting Lillian Herlein. Prior to leaving for Europe the minstrels will appear at the Madison Square Garden in conjunction with all the other colored companies under Barton and Wiswell's management.

## UNDER LOCK AND KEY.

The Neill players in St. Paul, Minn., presented what is called a dramatic episode in one act by James Neill during the fifteenth week of their engagement in that city. The playlet is entitled Under Lock and Key. It was used as a curtain raiser for Mrs. Temple's Telegram. There are a few introductory lines used to give the setting, the rest of the drama is pantomimic. The story is taken from an old Southern ghost story and relates the experience of a young woman, who being snowbound, is given lodging in the tower room of an isolated mansion. She is awakened to find a maniac, who years before killed his wife, standing over her with a bloody knife. She throws a cloak over him and secretes herself. He falls asleep, she secures the key of the room and emerges with her hair turned white from the fright. Mr. Neill and Edythe Chapman play the two roles. The sketch may serve as a vaudeville offering for Mr. Neill.

## CANADA ENFORCING CHILD LAWS.

The authorities at Hamilton, Canada, have placed the censorship of plays and the control of theatres in the hands of a policeman with the significant name of Sergeant Pinch. Last week two boys traveling as the Dawson Brothers were ordered from the stage of the Savoy Theatre, their ages being seven and nine years. Etta Ziff, another visiting stage child, escaped legal action by abandoning her act and looking elsewhere for engagements.

## ACTORS' CHURCH ALLIANCE NEWS.

*Local and National Headquarters, 550 Seventh Avenue, New York.*

The chaplain of the Actors' Church Alliance whose home is most remote from New York, Bishop Sidney C. Partridge, of Kyoto, Japan, was among the speakers at the alumni dinner and Yale's recent commencement, whither he had gone to attend the thirtieth anniversary of his class of 1880. Under the title, "The Fleet Is Coming," he gave an eloquent address on the fraternity of America and Japan. The bishop also addressed the Sunday evening meeting at the Bowery Mission, New York, Aug. 14, speaking effectively on "Casting the Net on the Other Side."

The joint committee is planning for various entertainments to be announced in September.

The Brooklyn Chapter will begin its festivities probably in early October.

The directors of the New York Chapter will meet Aug. 31, at 3.30 P.M.

The National Council will meet on Sept. 21, at 3.30 P.M.

The Rev. Francis J. Clay Moran, B.D., long a conspicuous and active member of the New York Chapter, A. C. A., and for many years the chairman of its Membership Committee, died at Westhampton Beach, L. I., on Friday, Aug. 12.

As a member of the National Council and active participant in its varied work for bringing about the better understanding between church and stage, and the maintenance of justice in all their mutual relations, he was widely known, and as chairman of the Law Committee of that body he was identified, through co-operation with the civic authorities, with much that has been accomplished in the city of New York in the reasonable regulation of the Sunday theatre.

His name is associated with that of the Rev. Walter E. Bentley and F. F. Mackay in the founding of the Actors' Church Alliance in 1899, and all who have known him from that time to the sorrowful day when his recent sudden passing away was revealed, will attest his unflagging zeal, his indomitable energy, his tireless devotion to the interests of the Alliance as he understood those interests, and his unfaltering hope for the triumph of the principles which art and religion by this inspired union are working to vindicate and sustain.

Beneath the elms and pines of Westhampton's picturesque and lovely little cemetery he was laid to rest on the Sunday following the night on which he fell asleep.

It was a fitting honor that the burial words were spoken by the Rev. Dr. Evans, for years his faithful friend; Mr. Raymond, long his associate in the People's Institute of New York, and the Rev. Samuel S. Mitchell, dean of chaplains in the Actors' Church Alliance. C. T. C.

## OPENING DATES.

Opening dates have been announced as follows for New York: Aug. 29, Madame X, Lyric; Aug. 30, Mme. Sherry, New Amsterdam; Sept. 3, The Lily, Belasco; The International Cup, The Ballet of Niagara, The Earthquake, Hippodrome; Sept. 5, Smith, Empire; Miss Patsy, Nazimova; Sept. 12, Jolly Bachelors, Broadway.

Opening dates for other cities have been announced as follows: Aug. 22, Wright Lorimer in The Shepherd King, Boston, Mass.; Aug. 29, Hedwig Reicher in On the Eve, Chicago, Ill.; Seven Days (fourth company), Pittsburgh, Pa.; My Man, Boston, Mass.; Sept. 1, Al. Wilson in Metz in Ireland, Allentown, Pa.; Sept. 2, Two Americans Abroad, Bloomington, Ind.; Sept. 5, The Round Up, Boston, Mass.; Sept. 12, Helen Ware in The Deserters, Boston, Mass.; Sept. 19, Miss Ananias, Washington, D. C.

## YSOBEL AT NEW THEATRE.

By an arrangement entered into between Liebler and Company, managers of the Bessie Abott Grand Opera company, and the managers of the New Theatre, that auditorium will be the scene of the first production of Mascagni's new light grand opera, Ysobel. The occasion will be particularly notable, inasmuch as the opera is to be given in America even before its hearing in Europe. Mr. Mascagni will conduct all rehearsals and performances, and Luigi Illica, the librettist, will also be present at the opening. Signori Giorgi and Gaudensi will alternate in the tenor roles, the former singing at the first public trial at the New Theatre.

## THE THEATRICAL SITUATION.

**Notes of Events Relating to the Contention by Opposing Interests.**

The Davenport, Ia., *Times* says that "Harry Sommers, of New York, the Klaw and Erlanger representative, advises the Turner Board of Trustees that the Syndicate will be willing to invest the sum of $10,000 toward a new theatre in Davenport next year. Mr. Sommers advises the Grand Opera House Holding Company to go ahead and make preparations for the remodeling of the structure at the close of the coming season. An effort will be made here to raise funds so that the enterprise may be a success, and that everything will be in readiness, contracts signed, etc., for the beginning of the work as soon as the theatrical season is over next May. This seems to be an assurance that the Grand will be remodeled into a ground floor theatre next Summer and be ready for the opening one year from this time."

The Walla Walla, Wash., *Bulletin* says: "A new feature of the fight between Klaw and Erlanger, the wealthy theatrical firm of New York, and John Cort, of Spokane, was revealed in Spokane recently by E. G. Cook. Mr. Cook is Klaw and Erlanger's representative, who has been in the Northwest for several weeks preparing for the construction of theatres in Spokane, Portland, Seattle, Tacoma, and Vancouver. He gave out the following statement: 'It is the intention of Klaw and Erlanger to give their attractions to the smaller towns of the Northwest, henceforth, without any booking charges. This will enable the small towns in this part of the country to reap greater benefits than was possible under the complicated theatrical situation in the Northwest heretofore. Not only that, but as soon as we are established in the Northwest we are going to arrange the bookings of the various producing managers affiliated with us, so that the Western country will get productions intact, with the players and Syndicate equipment, the same as we have in New York. We are also going to make a strong effort to put together a stock company of unusual standing to fill in the time during the Summer when there are no attractions on the road, in order to furnish first-class entertainment for the Western cities.'"

The Knoxville, Tenn., *Tribune* says that C. A. Bird, of the Shubert Theatrical Company, and Clarence Weis, representing the National Theatre Owners' Association, were in that city recently and closed negotiations with C. B. Atkin whereby they secured a five-year lease on the Auditorium, with the privilege of renewal at the expiration of this lease. Messrs. Bird and Weis said that within a few days the work of remodeling the Auditorium and converting it into a modern and handsome theatre will be commenced, and that about $20,000 will be expended upon the building, which will then have a seating capacity of more than 1,500.

### BABY MINE POSTPONED.

William A. Brady has postponed the opening of Baby Mine at Daly's from last Thursday night till to-night. After numerous announcements and denials it has been definitely settled that Grace George will not appear in the farce. Marguerite Clark will substitute temporarily till her appearance in The Blue Bird at the New Theatre. Besides Miss Clark, other members of the company are Walter Jones, Ernest Glendinning, John E. Mackin, E. D. Cromwell, Harry H. Hart, Ivy Troutman, Sara Biala, and Ruth Findlay.

### ADELAIDE FITZ ALLAN ABOUT.

Adelaide Fitz Allan, who was confined to St. Luke's Hospital for some time owing to a serious and painful operation, is again about, having completely recovered. Miss Fitz Allan is now in better health than she has been in several years.

## JOHN CORT RETURNS.

**After a Business Trip Through the West He Is Optimistic as to the Season.**

John Cort, president of the National Theatre Owners' Association, arrived in New York from the West late Friday night. Early Saturday morning he was at his desk in the Knickerbocker Building, where a MIRROR representative called on him.

Mr. Cort's trip to the West was purely for business, and now that he has returned activity for the Fall theatrical campaign in the West will begin. Mr. Cort is so busy that while talking to the MIRROR man he was also dictating a letter and looking over his mail.

Mr. Cort looks for a prosperous season in the theatrical world. The crops, on which the West depends largely for its prosperity, are in excellent condition. A season of good crops means a good theatrical season.

"Our people," said Mr. Cort (he refers to the Westerners as "our people") "are anxious to see the big New York stars and plays, and they are going to have an opportunity to do so this season. The Westerners are discriminating and only the best will suit them. Mrs. Fiske has had a remarkably successful tour. In every city in which her coming was announced the people turned out in crowds to see her. They know Mrs. Fiske's work and welcomed her enthusiastically. They are good theatregoers for worthy attractions and are loyal to their favorites. Come in again and we'll have a longer chat. Good-bye."

### NEW ACADEMY STOCK COMPANY.

When Corse Payton and his stock company leave the Academy of Music on Aug. 27, William Fox, who acquired a lease of the theatre last Spring and rented it to Mr. Payton for the Summer, will begin a stock season there. Mr. Fox had intended to install motion pictures and vaudeville, but the success of Mr. Payton has prompted him to continue regular dramatic performances. In the compahy will be Edward Lynch as leading man, Pauline Knowles as leading lady, J. Gordon, for five years in charge of the Suburban Gardens, St. Louis, as stage director; George V. Riddle, John J. Kennedy, De Witt Newing, John Dwyer, Victor Brown, Anna Hollinger, Corinne Cantwell, Florence Gerald and Alice Riker. The opening attraction will be The Girl I Left Behind Me.

### REFLECTIONS.

Paul Gilmore made a great hit in The Wolf at the Academy, Halifax, recently.

Harold Vosburgh has signed for the leading role in Preston Gibson's The Turning Point, to open Sept. 19.

Leigh Morrison's Three Weeks company will play a few towns on this circuit in October.

Macey Harlam, formerly in the support of Robert Edeson, has been engaged by the Shuberts for two prominent roles for the coming season. Mr. Harlam will first appear in Eugene Walter's play, Boots and Saddles, and later in this same author's The Assassin, both of which will be produced in New York before the holidays. Last season he appeared in vaudeville in a sketch called Dinklespeil's Christmas.

William A. Brady's Nigger, the New Theatre success of last Winter, will play through Kentucky in October.

Wilson Melrose will replace Walter Hampden in The City.

The big Roosevelt play, The Sixth Commandment, will play southern Indiana towns in October.

Owing to her numerous entrances and exits in The Echo, the stage-manager at the Globe Theatre has presented Mrs. Annie Yeamans, the veteran actress, with a comfortable armchair in which she will wait for her cues.

## FRANCIS WILSON AT CHAUTAUQUA.

**Plays in The Little Father of the Wilderness with Great Success.**

On Friday evening, Aug. 19, at Chautauqua, N. Y., Francis Wilson held an audience of some 8,000 persons spellbound while he presented The Little Father of the Wilderness. Mr. Wilson rose so happily to the conditions of the unusual occasion and his presentation was so successful throughout that his hearers were moved to laughter or to tears at his will. Many in his vast audience dared not trust themselves to speak for some minutes after the curtain fell, and indeed it was an appreciable time before the audience collected itself sufficiently to break into thunders of applause and call him before the curtain.

Mr. Wilson offered his services to the institution entirely without remuneration, as he is himself much interested in the work Chautauqua represents. He is a graduate of the Chautauqua Literary and Scientific Circle and was the first president of the class of 1904, of which he is an honored member. So much was he impressed by the benefits to be derived from the course that he organized a reading circle among the members of his company.

Not only Mr. Wilson but also the professional actors who accompanied him gave their services voluntarily and without remuneration. The cast was as follows: Pere Marlotte, Francis Wilson; Frere Gregoire, Jacob Wendell, Jr.; Captain Chevillon, Charles C. Washburn; Mlle. Henriette, Ellen Mortimer; Louis XV., William Lewers; Chevalier de Frontenac, Frederick Beane; Duke de St. Albret, Edwin Morrissey. The performance was repeated Aug. 20.

Mr. Wilson made a curtain speech. After referring to the church origin of the theatre, he said that the church condemned it after it had become its rival in influence and revenue. This attitude, he said, was reinforced by Puritan prejudice and was strengthened by the Protestant Church. Such a prejudice, he said, "founded on injustice, has no place in our church laws of to-day.

"The theatre and Chautauqua," he continued, "move on similar lines—instruction by means of entertainment—and there is no reason why one should oppose the other."

### THEATRE HANDS THREATEN STRIKE.

The Theatrical Protective Union of Stage Mechanics, 1,150 strong, have made a demand for more pay. The managers are given till Sept. 5 to comply with the demands that a master carpenter receive $35 a week, second hands $30, master of properties $30 and the master electrician $30. When required to work two performances a day must receive an extra day's pay. Philip Kelly, business agent of the organization, gives as the reason for the demands the increased cost of living without increased wages. Living expenses have increased 100 per cent., while wages have not increased materially for twenty years. Unless their demands are complied with they will ask the musicians, engineers and firemen to join in a sympathetic strike, thus tying up the New York theatres.

### THE ROSARY.

The Rosary, the latest play of Edward E. Rose, will be produced by Rowland and Clifford at the Globe Theatre, Chicago, for a run beginning on Sept. 4. Encouraged by the endorsement given the play by the Chicago Catholic clergy and the Chicago councils of the Knights of Columbus, Mr. Rose will shortly have an audience with Cardinal Gibbons in Baltimore for the purpose of reading his play and securing probable sanction for The Rosary as a proper play for Catholics to attend during Lent. Messrs. Rowland and Clifford will also send out a company in The Rosary on the Stair and Havlin Circuit immediately.

## NOTES OF ENGAGEMENTS.

**Where Many Well-Known Players Will Be Found at the Season's Opening.**

Marie De Trace has been engaged by Delamater and Norris to play the title-role in the Western Beverly company.

Robert Hyman has been engaged to play juvenile business and light comedy with the Keith Stock company, at Portland, Me.

William Fostance has been engaged as general stage-manager of the plays that will be produced this season by the Authors' Producing Company, the first of which will be Charles Klein's The Gamblers, which will have its New York presentation in October. Mr. Fostance was brought from the Duke of York's Theatre, London, to produce The Admirable Crichton for William Gillette and has been identified with Charles Frohman for the past fifteen years. The second play that will be produced by the Authors' Producing Company will be by Henry Arthur Jones, who will come to America in November to superintend its production.

Foster Moore goes with The Cat and the Fiddle this year as business-manager. The attraction is under the direction of Charles Sellon.

The engagement is announced of Bernice Henderson, last season with A Fool There Was, and F. Augustus Heinze.

Mr. and Mrs. Lawrence Coever (Lillian De Gross) have been engaged for Ward and Volkes' new production for the coming season.

Anna Jordan and company in the playlet, Before the Play, have met with so much success throughout the West that they have booked an extensive route for the Eastern States, opening at the Grand Avenue Theatre, Washington, D. C., Aug. 18.

Gus Vaughan, baritone and stage manager, is making W. I. Kilpatrick's production of The Mocking Bird.

Rena Farrell has signed with The Mocking Bird and will play the part of Manon.

Dorothy Stanton has been engaged to play the leading female role (Helene Heyer) with the Eastern company of The Lottery Man.

Hamilton Parks has signed with Graustark (Western) company to play the role of Colonial Quinnox, opening in Trenton, N. J., Aug. 29.

Louis Maurice, for many years with David Belasco, has been engaged as musical director by William Fox for the stock company at the Academy of Music, New York.

### THE LAMBS AT BAY SHORE.

The Lambs' Club enjoyed their annual "wash" at Clay M. Greene's country place, Bay Shore. Baseball disputed with the usual mental sports in the day's enjoyment. Commodore Richards, of the Larchmont Yacht Club, conveyed the yachting delegation from Larchmont.

### ELFIE FAY IN BANKRUPTCY.

Elfie Fay, of Columbus Avenue, filed a voluntary petition in bankruptcy on Aug. 19, announcing liabilities of $2,573.95 and assets of $450. Secured creditors are Hotel Marlborough, Hotel Albany, and Henri Wolf, of New York, and Hotel Walton, of Philadelphia.

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**Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.**

# Gossip of the Town

Bob's Sister, by Geraldine Bonner and H. H. Boyd, will be produced in October by Walter N. Lawrence.

The Divorce Fund, a satirical play by A. E. Thomas, has been accepted by Henry W. Savage. Mr. Thomas will also Americanize the Viennese operetta, Little Boy Blue, by Henry Berony, which Mr. Savage will produce this season.

The Six American Dancers, Charles Lovenberg's terpsichorean novelty, opened at the Palace Theatre, London, Aug. 15, and were well received. Though distinctly American in atmosphere, the act was received with tremendous enthusiasm. They have been offered an extension of their eight weeks' engagement.

George A. Blumenthal, the theatrical manager, was discharged from bankruptcy Aug. 18 by Judge Hough. Mr. Blumenthal, who has been in bankruptcy five times, was debtor to the extent of $31,428.

Charles I. Scofield, bringing back a coat of tan from New England, will continue as the comedian of the Crescent Theatre Stock, Brooklyn. Isadore Martin will also be a member of the same company.

Gertrude M. Clarke, only daughter of Mrs. Adele Clarke, is doing some good character work at the Edison Studio in the Bronx.

Royal Byron has been engaged to play the role of George Foster in The Great John Ganton, which opens in Cleveland Sept. 5. He replaces Jack Webster.

Harry Clay Blaney has secured from William A. Brady the American rights to Owen Davis' dramatization of Sewell Ford's novel, "Cherub Divine." The play, which has been renamed The Boy from Wall Street, with Mr. and Mrs. Blaney (Kitty Wolfe) at the head of the cast, will open in Washington, D. C., on Labor Day, and will then tour the Stair and Havlin circuit. Douglas Fairbanks and Thomas Wise gave special performances of the play last season in Philadelphia and Chicago.

William J. Kelly, the well-known leading man of The Lily, has returned from a three months' tour of Ireland, England, France, Italy and Switzerland. During his absence he kissed the Blarney Stone, saw the Passion Play, climbed the Alps and took a five-hour sail on Lake Lucerne.

Sedley Brown has signed with O. D. Woodward as general stage director, with headquarters at Omaha. Carrie Clarke Ward has been engaged by Mr. Woodward for characters.

Harry E. DeLasaux is summering at Orland, in the Sacramento Valley, Cal. His success as a writer of vaudeville sketches has induced him to turn his hand to something more pretentious, and he is now writing a play to order.

Mr. and Mrs. Leon Mayer have just returned to the city from their vacation at Sheepshead Bay. Mr. Mayer, who has been connected with Henry Miller the past five years, has been engaged as acting manager for Charles Frohman's The Arcadians, opening in September.

Enid May Jackson closed a very successful season of thirteen weeks at the Oliver Theatre, Lincoln, Neb., on Aug. 6. Floral offerings were presented to the various members of the company, and speeches demanded and accorded. Miss Jackson has been seen to advantage and well received in Paid in Full, Sham, The Lion and the Mouse, His House in Order and The Wolf.

The United Play Company (Inc.)—George B. Peck, George M. Gatts and George C. Sackett—will offer two companies each in The Climax and Paid in Full in territory west of Chicago. Grace Hayward will head their stock company, which opens at the Warrington Opera House, at Oak Park, Chicago, about Sept. 1.

Girls, Clyde Fitch's great comedy, will play through this circuit in December.

Rumors from the West have it that Kolb and Dill, the comedians, are about to separate. If the partnership existing between Clarence E. Kolb and Max Dill is dissolved the West will lose their favorite team of comedians. They were booked to begin a long tour through the Northwest, opening at Moore's Theatre, Seattle.

After a season of over three months at the Royal Alexandra, Toronto, Can., Percy Haswell and her company close on Aug. 27 in The Arabian Nights. The season has been highly successful from all points of view and, contrary to nearly every previous experiment in Summer stock in Toronto, has made some money. The finished character of the productions, the excellent caliber of the supporting company and the popular attractiveness of Miss Haswell soon worked up a clientele that even in the hottest weeks made up a profitable audience. Miss Haswell, it is understood, intends to star during the coming season in The Light Above, by Milton Royle.

All the music of the new Hippodrome offering will be published by the Witmarks. The lyrics and music are by Manuel Klein.

Max Figman opens his second season in the Edith Ellis comedy, Mary Jane's Pa, under John Cort's management, at the Collingwood Opera House, Poughkeepsie, N. Y., on Sept. 1. He will play in Albany on Sept. 2 and 3 and will begin an indefinite engagement at the Globe Theatre, Boston, on Labor Day. Mr. Figman will have in his support Helen Lackaye, who was his leading woman last season; Edward Chapman, Tony West, J. H. Huntley, A. O. Huhn, James Ferguson, Charles Merriwell, Edwin Chapman, Jr., Dorothy Phillips, Nina Ainscoe, Mrs. A. S. McKay, Dorothy McKay, Robert Wayne, and Raymond Walburn.

Henry Wenman, an English actor, has been engaged by Henry W. Savage for an important role in The Little Damozel, Cyril Keightley, who is to enact the leading part, arrived on the *Campania* and will at once join in the rehearsals.

George Damerel has been engaged as the Prince Danilo of the Western Merry Widow company.

Chauncey Olcott will open his season at Saratoga Aug. 23, appearing in a new romantic drama by Rida Johnson Young, entitled Barry of Ballymore. The play is in three acts and four scenes, with the story laid at Ballymore County, Galway, Ireland, in 1789. Mr. Olcott will introduce several new songs, written and composed for this play. He is to present the drama in New York in January.

In the cast of The Prince of Pilsen, which opens in Red Bank, N. J., Thursday, are: Jess Dandy, Frances Cameron, Ivor Anderson, Ed T. Mora, Robert O'Connor, Vera Blair Stanley, Dorothy Delmore, Lillian Lawson, Marcia Peck, and Walter L. Catlett. Each has hitherto been a member of one of the organizations in the same play.

The Al. G. Field Greater Minstrels inaugurated their twenty-fifth year, Aug. 16, at Marion, O.

Grace Henry has signed with Marie Dressler for Tillie's Nightmare.

A. S. Byron is spending a short vacation at his country home in Pennsylvania, having closed a successful engagement of six weeks with the Poli Stock company in Hartford, Conn.

The week of Aug. 8-13 was a record one for Harry and Kate Jackson at Oak Summit Park, Evansville, Ind. Thirty weeks' booking has been secured on the Interstate circuit.

Jane Stuart closed a pleasant Summer engagement with the Poli Stock company in Worcester, Mass., Aug. 13. She has been re-engaged for the Gotham Theatre in Brooklyn, N. Y., for next season, and opens Sept. 3 in Pierre of the Plains.

Jules Cluzette has been engaged for the part of the head waiter in The Girl in the Taxi, Western company. Max Freeman will play the same role in the New York production of the same attraction in October.

Baker and Castle's In the Bishop's Carriage will be presented at the Lyceum, Far Rockaway, Aug. 26, for the benefit of the Star of the Sea Church, the gross receipts to be turned over to the pastor for charitable purposes. This company will open its regular season Aug. 29.

Consuelo Bailey, who has been playing Marjory in The Marriage of a Star at the Hackett Theatre, was called upon by her manager, William A. Brady, to make a quick change last Thursday. She left on the 4 o'clock train for Chicago, where she resumed the star role in Baby Mine. The play is now having a successful run at the Princess Theatre.

Mrs. Ransome presented her husband, John W. Ransome, with a seven-pound comedian in Chicago on Aug. 13.

## BOOK REVIEWS.

THE VICIOUS VIRTUOSO. Louis Lombard. Dana, Estes and Company, Boston, 1909.

A French musician of the Don Juan type is the villainous hero of Louis Lombard's novel. The story of the vicious virtuoso and his Arabian love affair is embellished with all sorts of abstract discussions on religion, love, universal suffrage, fatalism, and what not. The plot winds luridly in and out among these solid lumps, crushing at least three characters and leaving all the others with fascinating secret sorrows for the rest of their unnatural lives. The incredible savagery of the closing paragraphs must arouse a shudder of disgust in any sane reader.

—

AN AUTHENTIC HISTORY OF THE BENEVOLENT AND PROTECTIVE ORDER OF ELKS. Charles Edward Ellis. Privately printed, Chicago, 1910.

In his history of the Elks, Charles Ellis has evidently spared no toil or care. He has accumulated an extraordinary mass of information, which he has put into systematic form in this volume. Mr. Ellis traces the ancestry of the Elks back to the worship of Apis, the royal bull of Egypt, where Osiris, the vital element, was differentiated from Isis, the enveloping element. He spends some time in discussing the crafts and guilds that rose in Europe after the Renaissance, and mentions some of the illustrious English buffaloes. The life of the founder of the society in this country is presented in detail. Charles A. Vivian landed in New York in 1867, and became identified almost immediately with the dramatic profession, or at least with the minstrels on the stage. His little coterie of Jolly Corks presently took on the semblance of organization, and changed their name to the Benevolent and Protective Order of Elks. The Grand Lodge was established in 1871. Since then the Elks have spread rapidly, especially in the last two decades. In 1909 there were 1,155 lodges and 304,899 members, mostly situated in the belt of States from Illinois to Massachusetts.

To this general history are added chapters containing much poetry and prose pertainng to the order, and a detailed account of the Chicago Lodge of Elks. The volume, comprising some eight hundred pages, is lavishly illustrated with emblematic colored prints, pictures of members, and reproductions of playbills and other documents. As there was no such book in existence, this history will be indispensable in the library of the large and growing organization that it speaks of.

## ITALIANS JEALOUS OF AMERICA.

It is said that the fact that three Italian composers will visit the United States and that two new Italian operas will be given for the first time in New York, has caused adverse comments in the Italian press. Up to this time no new opera was ever allowed to go out of Italy without being first submitted to the verdict of Milan, Naples or Rome, except in the case of Verdi's Aida, which was first produced in Egypt at the time of the opening of the Suez Canal, and that is considered here as hardly sufficient to justify the innovation. The Italian public will consider the present departure as quite a slight, and the composers will be called to account for it when they again seek home approval.

The fact remains that Puccini, Mascagni, and Don Perosi, the Sistine Chapel music director, are all scheduled to appear some time this year in New York, and Puccini's Girl from the Golden West as well as Mascagni's Isobel are both to be heard for the first time in New York.

Puccini's opera is completed and Mascagni is just now writing the last bars of Isobel in his quiet retreat at Castel l'Arquate.

Signor Mascagni went to Rome the other day to superintend the transfer of his apartment's furniture to a storage establishment.

He said that most probably his stay in the United States will be longer than he expected, and that after the United States he may also visit South America. The original contract called for a three months' tour, but lately his manager has induced him to reconsider the proposition and he has agreed to a longer tour, taking perhaps from six to nine months.

Apparently Signor Mascagni has become entirely reconciled to America and American managers, for he speaks with delight of his forthcoming tour and is far from anticipating any troubles. The troublesome tour of 1902 he has entirely forgotten, and he only remembers the promise he made to some San Francisco music lovers that he would visit the United States again.

## THEATRICALS AT 'SCONSET.

The members of the theatrical colony at 'Sconset, Mass., gave their annual entertainment Aug. 17 for the benefit of the village casino, which was erected, through the efforts of the actors, about ten years ago. Frank Gilmore, Henry Woodruff, and William H. Thompson were in charge of the entertainment. The big feature was a burlesque in one act, by F. Anstey, called The Tabloid Hamlet, with the following cast: Hamlet, Henry Woodruff; Horatio, Kenneth S. Webb; the Ghost, William E. Chamberlain, Jr.; Polonius, George Spink; King Claudius, Frank Westerton; Laertes, Frank Gillmore; Queen, Deronda Mayo; Ophelia, Blanche Bender Jefferson; Player King, Eugene O'Brien; Player Queen, Madge Kennedy; Bernardo, Bronson Monypenny; Francisco, Warren Jefferson; First Grave Digger, Fred Thorne.

William H. Thompson, assisted by Laura Mae Gillivray and Fred Webber, presented his vaudeville sketch, The Pride of the Regiment; Mr. and Mrs. Frank Gilmore appeared in The Seven Ages, and songs were rendered by Blanche Bender Jefferson and Sib Owens. Edwin Grasse contributed violin selections, and Mr. and Mrs. George Spink presented special features. About 1,000 persons were present. The following evening the entertainment was repeated in Nantucket.

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## TO ADVERTISERS.

THE MIRROR *will go to press in advance of its usual time on the number to be dated Sept.* 10, *as Monday, Sept.* 5 *(Labor Day), will be a legal holiday. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, Sept.* 3.

## PHILADELPHIA NOTES.

**Litigation at the Plaza—New Vaudeville Houses Proposed—The Fighting Hope Continues.**

PHILADELPHIA, Aug. 22.—Frank Migone, part owner of the Plaza Theatre and formerly manager, has demanded from Common Pleas Court No. 3 an accounting of the theatre's finances. Since he was discharged by Charles E. Olschlager and Joseph A. Slattery, the other shareholders, he has not been able to find out anything about the financial status of the theatre.

The Great Northern Theatrical Company, with a capital of $10,000, has obtained a charter, with the intention of largely increasing capital and building six vaudeville theatres in the northern part of the city. The incorporators are Jules E. Mastbaum, Daniel E. Brogan, and Sylvester D. Townsend, Jr.

The Orpheum Players at the Chestnut Street Theatre did so well with The Fighting Hope last week that the management has decided to continue the play through a second week.

Dumont's Minstrels opened on Saturday to an enthusiastic audience. Most of the old favorites are back and a number of new men showed their entire capability. Alf Gibson pleased the audience particularly with "The Homeliest Girl in Camden." Edwin Goldrick and Tom O'Brien were also well received.

At the National, The Chinatown Trunk Mystery is on this week. Among headliners at Keith's are Valerie Bergere's players in The Sultan's Favorite, Laddie Cliff, Morton-Jewell Troupe, Camille Ober in soprano solos, Hibbert and Warren in comedy, and the Camille Trio. At the William Penn are Josephine Davis, comedienne; Ormond Brothers, musical clowns; Mlle. Zaleska and company in The Operator; Boyd-Gilfain Trio, singers and dancers; Jules Herron, monologist; Les Sarbianes.

Three houses are devoted to burlesque: The Trocadero with the Empire Burlesquers, the Gayety with Fulton's London Gayety Girls, and the Casino with Harry Hasting's big show. A special act at the Hippodrome is Automobiles That Pass in the Air.

The Forrest and the Chestnut Street Opera House open on Aug. 29.

## DENVER.

**William Collier's Second Week—The Auditorium to Open with The Melting Pot.**

William Collier opened his second week at Elitch's Gardens 14 in The Patriot, before an audience that filled the theatre. The play is amusing and Mr. Collier, as always, exceedingly droll. Mr. Collier's step-son, billed as Willie Collier, Jr., won much applause in a child part. Paula Marr was attractive as Nell. Messrs. Waldron, Murphy, Kaufman and Briggs, and Misses Ina Hammer and Prentiss played well their various parts.

The week of 14-20 will be the last of Lyman H. Howe's Travelogues at the Tabor. The excellent pictures have attracted largely.

Damon and Pythias will be presented at the Broadway Theatre 23 by the Knights of Pythias.

The Auditorium opens 22 with Walker Whiteside in Zangwill's The Melting Pot. A percentage of the week's receipts will be given to the National Jewish Hospital for consumptives and a great number of tickets have already been sold. This is the hospital in which three beds were endowed with the Robert E. Bell Fund for Consumptive Actors.

The Orpheum, Majestic and Pantages, vaudeville houses, are enjoying big business as are also the various motion picture houses.

MARY ALKIRE BELL.

## TOLEDO.

**New Managers for Lyceum and American—Opening Dates and Attractions.**

When the fall season opens, the latter part of the present month, both the Lyceum and American theatres will have new managers. W. B. Moore, of New York, will be the Lyceum manager and Thomas H. Tierney, former treasurer of the Lyceum, will be manager at the American.

Edward R. Kelsey, former manager for both Lyceum and American, is now at the head of the Rail-light Publicity Department.

The Lyceum will open 21, with Kilroy and Britton's Cast Aside.

The American reopens 28, with the Payton Players, who had a successful run of stock at this theatre last Winter.

At the Farm Theatre one of the largest audiences of the season greeted the Farm Players 14 to see the opening performance of the Gladwin Collection, a three-act comedy, written by Augustin MacHugh, stage-manager, for the Farm Players.

Both the Valentine and Arcade theatres, where motion pictures and vaudeville are played, are doing capacity business.

Hurtig and Seamon's Ginger Girls Burlesque co., with Ed Lee Wrothe, will open their season at the Empire Theatre 21.

E. M. HERR.

## LOUISVILLE.

**Season at Macauley's to Open With Field's Minstrels—Local News Items.**

Macauley's was crowded twice daily 15-20 with audiences well pleased with the unusually good pictures of Lyman H. Howe. The scenes at the funeral of King Edward of England were notable. The engagement will continue another week.

Manager Macauley, who is in New York, writes that the regular season will begin early in September. The opening attraction, as has been customary for a number of years, will be the Al. G. Fields Minstrels.

Appearing at Riverview Park 14-20 are the Banda Roma in daily concerts, under direction of Signor Sirignano, with Amanda Norton as soloist and Bessie, the Human Fish, in an interesting exhibition of the art of swimming.

At Fountaine Ferry Park for the same period are Murray and Fane, Hedges Brothers, and Jacobson the Polish violinist. Sheda, Leona Pam and Idania's troupe of gymnasts. Gregg's Band, with Lillian Keener as soloist, gives daily concerts.

The offering at the Gayety week 14 embraces Frank and Kate Carlton, the Three Llers, Charles Weber, the Riva Larsen Quartette and the veteran Pete F. Baker.

It is announced that the season at the New Buckingham will open 21. The house, under the control of the Whallen Brothers, belongs to the Empire Circuit of burlesque theatres. Horace McCrocklin will continue in managerial charge.

A well-known local divine has recently made the stage the subject of several of his discoures, dealing with his subject in an interesting and intended-to-be-fair spirit.

The three Louisville girls, the Ijames sisters, composing the Tempest and Sunshine Trio, have gone East to complete their next season's plans in vaudeville.

Samuel E. Clay, who died here recently, was a pioneer actor who lived in retirement in this city for many years. He was a prominent Elk and was also a member of several other secret orders.

J. Thomas Ward, of Hamilton, O., was a visitor here for a few days. Mr. Ward is one of the owners of the new Walnut Street Theatre, now nearing completion. He is associated with John E. McCarthy, president of the National Vaudeville Association, and promises Louisville high-class entertainment at the new theatre.

Col. Charles A. Shaw will be the manager of the Avenue Theatre during the season of 1910-11, succeeding Frank H. Shriner; the latter is an old employee of E. D. Stone and will probably be placed advantageously elsewhere.

A local real estate agent recently made a trip which resulted in a deal whereby the Orpheum Amusement company secured control of Hopkin's Theatre for a number of years, the consideration amounting to about $140,000. The old place will be thoroughly renovated and will be actively in the amusement field during the coming season.

CHARLES D. CLARKE.

## MONTREAL.

**The Francais and National Opened to Good Business—The Orpheum's Bill.**

Although not billed as headliner at the Orpheum, The Bird Millman co., 15-20, tight wire artists, was the neatest and most satisfactory act on the bill. Lola the Mystic does a clever mind reading act, and eight Geisha Girls in native songs and dances are a pleasing turn. Selma Braats, juggling, while not particularly novel, is neat and well done. Johnson and Wells do an ordinary turn. George W. Wood tells stories, etc., mostly old. Fred and Bess Lucier appear in an exceedingly silly act, and the Empire Comedy Four won much applause, mostly with horse play.

De Dios Circus—Mlle. Rialta in posing and Hugh Lloyd, slack wire artist—are some of the features at Sohmer Park.

The Francais opened its doors to good business, 15, with Chaquita the living doll, as the headliner, and a good bill of vaudeville and moving pictures.

By a slip of the pen last week I announced the National as opened instead of about to open—the opening took place 15. In Les Filles de Marbre Gustave Scheler and Mlle. Veery, both big favorites two seasons ago, are once more with the stock, as are also Filion, Hamel, Lombard and Marsol.

Madame Savarny, who played heavies with the National last season, died of appendicitis while visiting her grandmother in Paris last month.

The Royal opens with the Merry Maidens, featuring Sam Rice, 27.

W. A. TREMAYNE.

## PROVIDENCE.

**A Woman's Way Well Presented by the Albee Stock Company at Keith's.**

A Woman's Way received its first Providence presentation at Keith's 15-20 by the Albee Stock co. It is one of the wittiest and most delightful comedies played by the co. this season, and was cleverly portrayed. The parts were all in capable hands, and, without exception, all contributed excellent work. The Blue Mouse 22-27.

The Westminster opened for the regular Fall season 20 with the Knickerbocker Burlesquers. The Westminster will probably be the only burlesque house in the city during the coming season and a good business is looked forward to. Jack's Singers Serenaders to follow 29-Sept. 3.

H. F. HYLAND.

## SPRINGFIELD, MASS.

**Harold Kennedy Made Big Hit—The Plaza About Ready to Open.**

The Poli Stock co. produced The Other Girl, 15-20, Harold Kennedy scoring the particular hit as Kid Garvey, champion prize-fighter. Rogers Barker was fitting as the athletic parson. W. J. Townshend, Warda Howard, Hugh Gibson, Jessie Pringle, William Stuart, Gertrude Dion Magill and Warren Emerson were well cast, and the new ingenue, Dollie Davis, who succeeds Corinne Cantwell, made a good impression. The Cowboy and the Lady, 22-27.

Harold Kennedy left 21 to resume his engagement with the Spooner Stock co.

George Evans Honey Boy Minstrels canceled their engagement, 23, at the Court Square, leaving the theatre without a single performance in August, something that hasn't happened since it was opened in 1892.

James Brewer Corcoran, for several years dramatic editor of the Springfield *Republican*, has been promoted to the position of associate literary editor of that paper, though he will undoubtedly continue to contribute to the Sunday theatre page. He is succeeded at the dramatic desk by Edward N. Jenckes, Jr. Mr. Corcoran's dramatic work has been always clever though sometimes caustic. His satire was not so much relished by the actors as by the readers. He has written several one-act plays, Faith, which was given in vaudeville, and Charity, which the Hunter-Bradford players presented two years ago. There is hope for more from his pen.

The Plaza, Goldstein Brothers' new theatre on Taylor Street, Springfield, Mass., will open 29 with motion pictures and vaudeville. It is a remodeled building, and will seat nearly 1,000 people.

EDWIN DWIGHT.

## MINNEAPOLIS.

**Hayward Stock Company Made Fine Record Here—Viola Allen Opens the Shubert.**

For the last week of their successful season the Grace Hayward Stock presented Cora the Creole, and Camille. Large audiences were the rule and daily matinees were given. Miss Hayward next season will head a stock co. in Oak Park, Chicago suburb. Myrtle Gayetty, who has done clever work with both the Hayward and the Lyric cos. this season, will be second woman, and Eugene McGillian will be stage director, with Dave Marlowe as his assistant. Albert Morrison, the leading man, has not settled his plans for next season. Joseph Greene goes with Augustus Thomas' new piece, The Member from Ozark. Agnes Glial and Frank Tobin are considering several offers, and Mary Hill has gone to New York. Mrs. Fiske opens the season at the Metropolitan next week, presenting Becky Sharp and The Pillars of Society.

Edith Evelyn scored again at the Lyric with a beautiful performance of Katherine Van Riper in Sham. Miss Evelyn played with ease and distinction and gave one of the best impersonations ever offered a local stock audience. Lee Baker did everything possible with the colorless role of Jaffray, and the other roles were well played by Louise Furnum, Coral Tooker, Jane Meredith, Myrtle Gayetty, Bert Walker, Wayne Arey, and W. H. Tooker. Miss Hobbs follows.

The new Shubert Theatre will open 29 with Viola Allen in The White Sister.

The Bijou will open 28 with a week of the Neill Stock co. and Sara Truax in Zira.

The Miles reopens 29, as does the Gayety, while the Dewey will have Edmond Hayes in The Wise Guy for its opening attraction 21. By the last of the month theatrical affairs will be in full blast.

CARLTON W. MILES.

## SALT LAKE CITY.

**The Finney Sisters in Clever Water "Stunts"—Higher Prices at the Colonial.**

The principal offering in town 7-13 was at the Orpheum, where honors were about equally divided between the Finney Sisters, tank swimmers, and McDonald and Carson, Scotch sketch artists. The latter were entertained and boosted by the Scotch clubs and their work highly appreciated. The Finneys (good name for water workers) were clever and pretty and their act is neat and wholesome. Zethro's canine comedians were clever and popular. Wentworth, Vesta and Teddy, the Brahams, Mildred Morton, Lewis McCord and co., and the motion pictures made up a good bill. Business was very good. At the Shubert the Musical Stock co. presented My Wife's Family all the week to good business.

The Colonial had a co. drop in on it, The Lottery Man, which did good business 14 to 16. The regular season opens 28 with Wilton Lackaye in The Battle. In The Lottery Man Vivia Ogden, Florence Robertson, Lucia Moore and May Donohue were pleasing and popular. Co. generally good. Prices at the Colonial go up with this offering, probably remaining high all season.

Willard Mack and associate players continue to draw packed houses at the Majestic. The Grace Sisters are also popular.

Invitations are out for the wedding of James M. Rennie, a prominent member of Willard Mack's co., and Kathleen McCooey, of this city, Aug. 24.

The first of the steel beams of the Morris Theatre are now being placed. It is said that the steel is practically all in the city and that it will be rushed to completion.

C. E. JOHNSON.

## KANSAS CITY.

**Some Opening Announcements—Good Bill at the Empress—Gossip.**

Some extremely hot weather is making big business for the local parks and out-of-door amusement places these days, and the month of August promises to be a record-breaker for attendance. Announcements are being made weekly of the reopening of the downtown theatres, and Sept. 1 will see several of them again doing business. Last week the Grand announced The Flirting Princess for an eight-day run beginning 20 and a big advance sale indicates good business for the week. The Century, a burlesque house, also announces their opening for 21, with a musical comedy called Harum Scarum, played by Elmer Tenley's Pennant Winners.

The Empress had one of their best bills of the season 14-20, with Lottie Mayer, the diving queen, as the headliner, playing to the usual capacity business.

The Don Phillipini Band played their third and last week at Electric Park 14-20 to immense crowds. The engagement, which has been their second here this season, has been a most popular one.

Manager Earl Steward, of the Shubert, who is now in the East, sent a long list of attractions to the local press last week many of which are to appear at the Kansas City house this season. Mr. Steward will remain manager for the Shuberts during the coming year.

D. REEDY CAMPBELL.

## TORONTO.

**A Puff for the Percy Haswell Players—A Good Bill at Shea's.**

Not during their very successful season have the Percy Haswell Players been seen to better advantage than in their presentation of Victorien Sardou's satirical comedy, Divorcons, presented 15-20 at the Royal Alexander. As Cyprienne des Prunelles Miss Haswell has a role that enables her to reveal the real artistic quality, and she was splendidly supported by Richard Gordon, whose interpretation of the role of her husband was very good. The support in general was first-class.

At Shea's the leading liners this week were Eva Fay in Thaumaturgy, in which she delighted a large audience; John P. Wade and co. in their pathetic Southern sketch, Marse Shelby's Chicken Dinner, and Howard and Howard, presenting The Thespian and The Hebrew Messenger Boy. Other numbers worthy of note were Earl Taylor, Harry Kransman, and Al. B. White in rollicking songs; the Takaswa Japs in juggling and acrobatic feats; Winfield Douglas and the Moscrop Sisters, with song and patter, and the three Macagno Brothers in the latest European acrobatic turn.

At the Star the big bill for the week was The Ducklings, a burlesque co. of first-class quality, which played to a packed house during the entire engagement.

E. C. IRONSIDE.

## BALTIMORE.

**Howe's Moving Pictures—Popular Price Vaudeville—Notes of the Opening Season.**

BALTIMORE, Aug. 22.—Howe's moving pictures continue to attract large crowds at Ford's. The wide scope of the subjects covered by the exhibition, together with the marvelous reality of the pictures, and to lend an increasing interest as the engagement progresses.

A season of popular price vaudeville and motion pictures began at the Academy of Music this afternoon.

The Gayety has opened for the season, and the other theatres will soon fall in line, the Maryland opening Aug. 29.

The warm weather has brought good business to all the suburban resorts, at several of which vaudeville and concerts are given.

HAROLD RUTLEDGE.

## ARENA NOTES.

Forepaugh and Sells' Circus will be seen at Batavia, N. Y., Aug. 26, and indications point to big business, as no circus has visited there for about three years.

Buffalo Bill's Wild West and Pawnee Bill's Far East played to capacity tents at Fond du Lac Aug. 9. The performance was pronounced exceptionally good.

Ringling Bros. circus gave two performances at Sterling, Ill., Aug. 11 to packed tents; better than ever.

Sells-Floto circus attracted capacity business at both matinee and night performances at Elgin, Ill. Aug. 11, and greatly pleased. The Miller Brothers 101 Ranch Wild West Show is heavily billed for Riverview Park, Chicago, Aug. 21-28, and Elgin, Ill. (first stand out of Chicago), Aug. 29.

Gollman Brothers gave two fine performances at Perry, Ia., on Aug. 11. Miller Brothers' 101 Ranch is billed for Sept. 17.

Advertising car No. 1 of the Adam Forepaugh and Sells Bros.' circus visited Bellefontaine, O., Aug. 12, and put up some unusually attractive paper. Their date is Sept. 2.

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# CHICAGO THEATRE NEWS

## The New Season Already Well Under Way—Plans of Theatres and Managers—Colburn's Gossip of Plays and Players in the Western Metropolis.

(*Special to The Mirror.*)

CHICAGO, Aug. 22.—Jim the Penman, revived at the Grand Opera House with a cast which includes a number of widely known actors, has not been filling that theatre as it should, and yet has been a success so far. The press gave the play a most cordial greeting. W. L. Abingdon played Ralston skillfully, but he is better in such scenes as the defiance of Hartfeld than in emotional suggestion. Amelia Gardner engaged the sympathies and admiration of the audience with her fine appearance and sincere manner. She played the letter scene, discoving the forgery of her husband, with keen perception and feeling. Theodore Roberts was at all times admirable as the baron, adding many a little detail to the portrait to make it finished and distinct. John Mason as the famous (stage) detective was, like the olive, an acquired taste, for he did not have the side whiskers. He was not blonde, stupid and drawling in speech. There was somewhat of the leading man in his Redwood, yet his masterful touch was frequently applied and just as frequently he got special applause. Arthur Forrest played Percival with the right dignity and indicated to a nicety how a man of that age and breeding conducts himself in a love crisis. Maud Granger was right and sufficiently strong in the several good scenes for Lady Dunscombbe. The other parts were in capable hands, with Stanhope Wheatcroft as Drelincourt, Kenneth Hunter as Chapstone, Spottiswood Aitken as Netherby, Albert Gran as Pettywise, Charlotte Ives as Agnes, and Louise Beaudet as Mrs. Chapstone.

Fred Stone and David Montgomery returned to the Studebaker last week in The Old Town and opened the new season there with a succession of audiences which filled the theatre. The applause and the numbers of the people indicated that the popularity of these two stars, discovered by the especially gifted theatrical astronomer, Fred Hamlin, are enjoying popularity unabated. Each of the numerous characters in which both of them appear were accepted with evident delight. Aileen Crater made an extremely attractive and popular Mrs. Bilweather, with a strong tendency to slang. Eloise and Genevieve Reed were graceful and clever as the pair of dancing sweethearts. Flossie Hope was neat and pretty as the Swedish maid, but sometimes her Swedish dialect had a quaint touch of Irish. W. J. McCarthy played Lieutenant Otto in a conventional way that was popular, and May Ellison did the suffragette bit well. The production is as rich and elaborate as before. The Old Town will remain a month.

George Probert has succeeded Ernest Glendenning in Baby Mine, which was transferred to the Garrick Theatre from the Princess yesterday.

The Lion Tamers opened at the Princess last night. Further mention of the production will be made next week.

Manager Herbert Duce, of the Lyric, announces that The Tempest will be included in the New Theatre company repertoire for Chicago next Spring.

Otis Harlan proposes a Chicago home for actors like The Lambs' Club. He thinks there is a great need of some central place in this city where the actor engaged can spend his leisure hours.

Manager Samuel Lederer, who took a flying trip to Europe, is back in charge of the Olympic again.

The engagement of The Dollar Princess at the Illinois will begin Sept. 18. A run is expected.

The La Salle will be reopened as the La Salle Opera House next Monday night, with Harry Askin's production of The Sweetest Girl in Paris.

Manager William Roche has placed Dean Cameron in charge of the Academy and transferred Treasurer A. J. Kaufman, of that theatre, after sixteen years, to the Haymarket, of which, with the Bijou and Academy, Mr. Roche is general manager. O. L. Hall, of the *Journal*, decides a controversy with the statement that the Haymarket was opened Dec. 24, 1887, by Thomas Keene in Richard III.

Cameron Clemons has been engaged as leading man for the Calumet Theatre, South Chicago, beginning Sept. 4, with The Cowboy and the Lady. Mr. Clemons was leading man of the American stock a number of years ago.

Louise Dresser, who is one of Manager Lyman Glover's stars at the Majestic this week, will not be seen elsewhere in vaudeville. Her tour in that field of the theatre comprises this one week only.

Zona Vevey, at the American Music Hall this week, is the first of a long list of English and foreign attractions which William Morris promises for this season.

The Traveling Salesman, with Frank McIntyre, will follow Her Son at Powers', Aug. 28.

On the Eve, with Hedwig Reicher, is to be the bill at the Chicago Opera House beginning Aug. 28.

The opening of the Blackstone is now set for Nov. 14, with William H. Crane as the attraction, in a new play by George Ade—U. S. Minister Jackson.

Leila Shaw, Albert Phillips, Maud Truax, Jack Thompson, James Coker, Frank Harvey, Jean Clarendon, Edward Redding, and Marion Milton are in the Marlowe stock.

Mme. Sherry will leave the Colonial next Saturday, a week earlier than at first announced. The theatre will be dark a week and then reopen Sept. 5 for the season with The Follies of 1910.

The Haymarket reopened as a theatre for the drama instead of vaudeville last night, with The Red Mill.

Laura Jean Libbey is due at the American Music Hall next Monday.

Billy Burke will follow The Traveling Salesman at Powers', and Kyrle Bellew in Le Scandale is booked for an engagement in October at this theatre.

Dorothy Maynard, of The Girl in the Kimono, which closed recently at the Ziegfeld, will succeed Pauline Perry in Jumping Jupiter at the Cort. Jessie Cardownie will succeed Suzanne Willa as the professor's wife.

"Any girl good enough to be a man's pal is good enough to be his wife" is the sentiment which brings down the house in Her Son at each performance. Hall McAllister's private secretary in this play has been set down as a "fine Hungarian villain," and E. F. Bostwick has been observed doing a "vivid few minutes' bit of acting," drawing a revolver to shoot himself.

A play called The Birthright, by Constance Skinner, critic of the *Evening American*, has been accepted by the Shuberts.

Lawrence J. Anhalt, for several seasons press representative of David Warfield, recently took charge of the Lyric as resident manager.

From the National, in Englewood, where the Lyman Twins are playing this week in The Prize Winners, comes news that Mrs. Katharyne M. Evans, who is in the company, is the only actress still living who was in the cast of Our American Cousin at Ford's Theatre, Washington, the night President Lincoln was shot. She has been on the stage forty-four years and is still hale. She wonders now how producers of plays in those days of the sixties got along with coal oil lamps and gas.

Ollie Minell, F. P. Ramsay, Welles Blurich, Pearl Marvin, Donald Foster, and H. A. and R. C. Mung are in The Judgment of Eve company, which W. F. Mann will start on tour Aug. 28.

Harry Frazee, part owner of Madame Sherry, Jumping Jupiter, and the Victor Moore production, will remove his offices from Chicago to New York, and transfer the Chicago offices from the Masonic Temple to the Cort Theatre, with Frank Hopkins in charge. Mr. Hopkins has been general manager for Mr. Frazee for several seasons.

There is a new drop curtain at the Majestic, which has so much beauty and charm that it excites comment in the audience whenever shown. The picture is a view of the lakes of Killarney, and it seems to represent the last and finest resources of the art of scene painting. It appeals for a big gold frame and a position of honor in a collection of works by masters. It was painted by Walter Burridge. Manager Lyman Glover kept the drop in reserve for months before he revealed it, and now he says he has another to reveal just as good. The picture of Killarney while down always forms an integral part of the entertainment.

Florence Guise, after a successful Summer season in L. J. Rodriguez's musical stock at Springfield, O., has returned to resume her part in The Goddess of Liberty. Mr. Rodriguez will extend his Summer musical enterprise in Ohio next season and Miss Guise will again be in his company.

Joseph Gaites, after seeing The Girl of My Dreams on the Via Prosperity at the Illinois, set out for Gotham last Sunday week in his automobile. Frank Cruikshank, for several seasons an efficient member of Mr. Gaites' staff, remains at the Illinois in charge of the company.

Master Gabriel, in Little Tommy Tucker, proved at the Majestic last week that a clever little chap is just as popular under one title as another. Tucker is much like Buster Brown. Al. Lamar is in the little company and Edwin Lamar does the dog most cleverly, rivaling George Ali in many instances. Viola Perrin plays the mother and Nan Dodson the aunt, with J. Hooker Wright as Count Wheeze. Gabriel's prowess as a comedian shows no deterioration whatever, and the little farce causes almost continuous laughter and applause. Ethel Green was one of the hits last week, with many recalls which she deserved, and Stuart Barnes won his audience as easily as usual. Jesse Laskey's elaborate little comic opera The Love Waltz made a rich ending for the bill.

The bills this week: Grand Opera House, Jim the Penman; Olympic, Fortune Hunter; Powers, Her Son; Chicago Opera House, Rose Stahl in The Chorus Lady; Garrick, Baby Mine; Princess, Lion Tamers; Illinois, Girl of My Dreams; Whitney, Cinderella Girl; Studebaker, Montgomery and Stone; Cort, Jumping Jupiter; Lyric, Midnight Sons; Colonial, Madame Sherry; National, Lyman Twins; Crown, Broken Idol; Bijou, Nobody's Claim; Weber's, Nellie, the Beautiful Cloak Model; Criterion, How Hearts Are Broken.

The Girl in Waiting, with Laurette Taylor, will succeed The Fortune Hunter at the Olympic Sept. 3.

Marie Nelson will begin her season at the People's in her own stock company with Sham Sept. 5.

McVickers will open Saturday night with The Dollar Mark.

Bright Eyes, with Cecil Lean and Florence Holbrook, and The Man Who Owns Broadway, with Raymond Hitchcock, are booked at the Colonial, the latter for the holidays. Genee in a new play and Victor Moore in A Lady's Man will be seen at the Colonial.

The Man on the Box will be the opening bill at the Marlowe.

The Girl and the Drummer will follow Jim the Penman at the Grand Opera House Sept. 4.

Consuelo Bailey is the newest member of Baby Mine company. She has just joined to play the lead.

Rose Stahl is playing one week in Chicago, at the Chicago Opera House, in farewell performances of The Chorus Lady.

The Criterion reopens this week with a stock company in How Hearts Are Broken, under the direction of Messrs. George Klimt and Frank Gazzolo.

OTIS COLBURN.

## NEWARK.

### Edith Bradford Cordially Received After Year's Absence—Personal Mention.

The Aborn Opera co. presented Boccaccio at the Olympic Park 8-14. Edith Bradford after an absence of a year returned to this co. and was most cordially received. Blanche Morrison, endowed with good looks and an excellent voice, repeated her former triumphs. Her singing of the letter song in the second act was especially pleasing. Hattie Arnold need but come on the stage and the audience laughs. As Peronella she was excellent. Florence Rother met all the requirements of the small role assigned her. Miss Rother has made many friends at the Park this season. Robert Lell, John Henderson and Frank Wooley were the fun makers. Fantana was presented 15-22. All honors seemed to go to James McElhern and Adelaide Sharp. The "hobble" skirt worn by Miss Sharp made a great hit. Blanche Morrison was happily cast as Fanny Everett. Her voice was in excellent condition and she sang the music allotted her with purity of tone and facility in vocalisation. Harry Benham as the Lieutenant and George Sheills as a Japanese Governor were excellent. Others who deserve mention were Richard Ridgley, Florence Rother, and Helen Tilden. The Red Mill next week, then The Belle of New York.

Margaret Keene presented Sapho at the Electric Park 8-14. Lorne Elwyn and a good co. supported Miss Keene. Woman Against Woman was given 15-22 to large audiences. The supporting co. was excellent and included Campbell Stratton, Charlotte M. Stanley, Marsden Prince, Emily Le Feber, Laura Hastlake (whom we remember so pleasantly with the old Blaney Stock co.), Billy Kent, and Edward Clark. Camille 22.

The theatres are making preparations for their openings. Waldmans and the Empire 20. The Newark opens Sept. 5 with The Third Degree.

The Court, a brand-new theatre devoted to high-class vaudeville, opens 29.

GEORGE S. APPLEGATE.

## SPOKANE.

### Mrs. Fiske's Cordial Reception at the Auditorium—Future Attractions Mentioned.

Mrs. Fiske's reception by two large audiences at the Auditorium Theatre was cordial and enthusiastic, evenings of 8, 9, when she and her co., including Holbrook Blinn, played Becky Sharp and The Pillars of Society. The first named was given an elaborate production and the ballroom scene reflected creditably on the State management. The Pillars of Society was also given a careful performance. Margaret Anglin in The Awakening of Helena Richie 16, 17; Walker Whiteside Sept. 4; Stubborn Cinderella 7; John Mason 18; Viola Allen 23; Arizona 25; The Cow and the Moon 30; Goddess of Liberty Oct. 2; Mary Mannering 5; The Blue Mouse 7.

Margaret Anglin, who closed the season of 1909-10 at the Auditorium 17, will present her new play in the Grand Opera House, Chicago, on New Year's Day for an indefinite engagement, according to Louis Nethersole, manager. It was intended to give the play a try-out here, but this has been abandoned, as the manuscript was delayed. Miss Anglin will close her season at Plainfield, N. J., on Thanksgiving Day.

Klaw and Erlanger sent the following telegram to the Spokane *Chronicle* 11: "You can take as definite the statement that Klaw and Erlanger will have a theatre in Spokane next season." The *Chronicle* says that negotiations are now making for a site and building, and within a short time, it is added, announcement will be made of definite plans of the Theatrical Syndicate.

Amateurs drilled by Frances Slosson will present Kathleen Mavourneen in the Spokane Theatre Sept. 1 as a benefit for the Day Nursery. The first rehearsals were conducted by Jane Vivian Kelton, of the Lawrence Stock co. Since she went to Seattle the work has been continued under the direction of Miss Slosson, of the Baker Stock co., which will open a Summer-Fall engagement on Sept. 4. Included in the cast are James W. Blanard, Agatha Bieber, Cilia Thompson, Robert Clement, Helen Woodward, Ruth Bieber, Ralph Nealy, Gayton Knight, Rose Woodward, and Ralph Daulton.

Gordon Davis, a graduate of the Spokane High School, class of '09, has written a playlet called Alias Trixey Kix, which will be produced in Spokane the latter part of this month. George McQuarrie and Jessie Lee, former members of the Jessie Shirley Stock co., and Dorothy Mitchell, Nellie McKellar and the author will be in the cast. Five weeks' booking in Northwestern cities have been arranged. Rehearsals are under way in the Auditorium Theatre.

Spokane Lodge, No. 47, T. M. A., has completed arrangements for its Summer night's festival in Natatorium Park 19, 20, when all the professionals playing in Spokane houses will contribute to the programme. There will be a midnight banquet, games and sports, and an early morning plunge. Officers of the lodge have invited several hundred friends outside of the profession to join in the festivities.

W. S. M'CREA.

## SEATTLE.

### Stock Offerings at the Seattle and the Lois Drew Fairly Good Business.

At the present time we are passing through the dullest part of the season, from a theatrical point of view. It is in marked contrast with the corresponding period of last year, when all the large theatres, as well as the smaller ones, were doing a good business under the stimulating influence of the Exposition.

Just Before Dawn, 7-13, at the Seattle was given a good presentation by the Russell and Drew Stock co. under the capable direction of R. E. French. The attendance ranged from small to capacity houses. Jane Tyrrell as leading woman and True Boardman as leading man displayed their usual skill and ability. Sidney Payne in the heavy role made the most of the part, and the other members of the cast rendered efficient support. Same co. in The Old Clothes Man 14-20.

At the Lois the attraction was The Christian 7-13, which was presented by the Del S. Lawrence co. before medium and large audiences. Mr. Lawrence, Ermine Seavey, and Philip Sheffield in the ecclesiastical roles faithfully interpreted the parts. In the cast were Jane Kelton, Margaret Nugent, Daisy D'Avra, Virginia Eames, Samuel M. Griffith, Alf T. Layne and others, who contributed to the success of the performances. Same co. in Three Weeks 14-20.

The Jeffries-Johnson fight pictures 6-13 were exhibited at the Grand, under the management of Eugene Levy, who owns the exclusive rights in the State. The receipts were large. Dark 14-20.

Moore, dark 7-20. Alhambra, dark 7-13. The Summer resorts are doing good business, and when many campers return to the city we may expect a change in the theatrical situation.

BENJAMIN P. MESSERVEY.

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# IN BOSTON THEATRES

## The Season Opens Prosperously and with Good Promise—Plans for a New Vaudeville Theatre—New Theatre in Roxbury—Benton's Chat of Plays and Players.

(*Special to The Mirror.*)

BOSTON, Aug. 22.—Still another of the regular houses opened its doors for the Fall season to-day, and all the burlesque houses landed in a bunch, so that their gear is all in operation.

The house to begin its new season is the Schubert, which is the youngest of all in the city. The attraction here was Wright Lorimer, who has not been playing in Boston for two seasons, and who comes back with his old-time success, The Shepherd King, which won its first popularity in this city. Mr. Lorimer will make no experiments with Ibsenesque characters, as he did the last time he was here, but will stick close to David. As usual, his scenic production is elaborate.

As usual, the Grand Opera House gives a change of bill, and to-night Three Weeks was the offering. This dramatization of Elinor Glyn's much debated novel was seen at this house last season near its close, and the large business which it did then was responsible for the return now, so early in the Fall season.

Three Million Dollars is in the fourth and last week of the engagement at the Colonial, and then it will leave and go straight to Philadelphia. One change of cast has been made since the opening, by which Walter Lawrence replaces Mark Smith as the short-term lover and hero of the piece. A new bit of business which has been added for the finale of the second act has proved a gain in effectiveness.

The Merry Widow keeps on at the Majestic, with just as large business as it had at the opening of the engagement. Ivy Scott has made one of the individual hits of the engagement and has been attracting much attention. The autoists in the Munsey endurance run made a large and interested party on the one night that they spent passing through Boston.

Rose Pitonof, the girl who swam to Boston Light, has made a successful vaudeville debut and will remain another week at Keith's. Others there are Charles Miller, Joe Hart, the Princess Quartette, Grant and Hoag, Rice, Sully and Scott, Mr. and Mrs. Edmonds, Motler and Mack, and the Wood Brothers.

Pat White and his Gaiety Girls, who opened the regular season of the Howard Athenaeum so successfully last week, to-night moved up to the Columbia and opened that house with equal eclat. Meantime, at the Howard, the bill was the New Century Girls, with a strong house olio. The Rentz-Santley Troupe, with Frankie Bailey as one of the leaders, opened the year at Waldron's Casino 20 and will remain there all this week. The Gaiety, on Washington Street, began with Robie's Knickerbockers, and thus all the burlesque houses in Boston, representing the two Wheels, are in full swing for another season. The openings were universally large.

A change was made in the attraction for opening the Tremont and, instead of sending John Barrymore in The Fortune Hunter, Cohan and Harris will have The Aviator there on Labor Day. It is hard to see how anybody with a play of that title could resist coming here that week, as it is the first Aviation Week that Boston has ever had, and there will be all the flying machine men present at that time.

There is to be a decided change in policy and the like at the American Music Hall and consequently this week will end the stay of Lindsay Morison's Stock company there. At first it was announced that Girls would be revived again, but then a change was made and The Liars was put on, with the strongest members of the organization to take their leave of Boston, and then the house will go back to the name of the Orpheum and come under the direction of the Moving Picture Company of Massachusetts, starting 29. This is a sort of family arrangement, as William Morris, Inc., still retains large interests in the house, and most of the men in the new company are directors in the other. The Orpheum will be under the direction of William J. Gane, with James R. Cowan as resident manager.

To replace this there will be a new American Music Hall, built on Park Square, if the present plans are carried through. The programme is to erect a new house there with a seating capacity of 2,000, and with a roof garden, the first in Boston, for the Summer. This will have a capacity of 1,700. The property where the old Providence station was torn down is going to be developed by new streets and the like, and the site for this new theatre is just at the tip of the property.

Meantime the new Liebler, which is planned for Eliot Street in that vicinity, will have a seating capacity of 1,550, about that of the Colonial and Hollis.

Still another house is to be built at 2196-2212 Washington Street, Roxbury, where William B. Bradstreet, president of the New England Amusement and Entertainment Company, has leased 16,767 square feet of land opposite Ruggles Street. The house will be named the New Victoria, and it will be built of the Italian renaissance style of pressed brick and terra cotta. The stage will be 40 x 75 feet, large enough to put on standard plays, and there will be one large balcony.

Lindsay Morison applied in the Superior Court for an injunction to restrain the Gilchrist Company from carrying out the work in their extension over the theatre entrance between 1.30 and 4.30 and 7.30 and 10.30 P.M., on the ground that the noise of the hammering interfered with the performances of the stock company. Then came the quick change in the policy of the house to moving pictures and vaudeville, and it is presumed that Mr. Morison lost his interest in the noise.

Ida Mulle returned from Europe last week and came here for a short vacation at Winthrop. She gives entertainments of monologues and songs under society patronage at Manchester-by-the-Sea, the Ocean House, Swampscott, and the Tudor, Nahant.

Sonoma Girl, Lotta Crabtree's famous racer, has been entered by the former actress for the American Derby the last of the month at Readsville. And, by the way, Miss Crabtree's Summer residence at Squantum has just the place to command the coming aviation meet, for the grounds are very near; almost too near, in fact; when the water race broke down and all the teamsters trespassed upon her property to get water for their horses, drawing timber for the grandstands and gravel for the new road.

John Craig has selected The Squaw Man as the play for reopening the Castle Square 29, with his stock company. It will be interesting to see how the child scenes are worked in view of the trouble that William Faversham had with the piece in Massachusetts. Mr. Craig will have a strong stock company the coming season and will have a complete monopoly of that line of offering upon the Boston stage.

For the fortnight between Three Million Dollars and The Arcadians a quick change was made so as to get My Man, the dramatization of The Quality of Mercy, staged by Frederic Thompson, in time to come here.

Frank Monroe, who played a detective in Alias Jimmy Valentine last season, is going to be a real one and he will open the Boston office for the firm which works for the American Bankers' Association.

Nella Whipple, who founded the Dorothea Dix Home here, which did so much good work for the education of the stage children, died suddenly at the Thousand Islands. The body was brought back to her home at Wellesley and was buried without service of any sort.

Judge Hitchcock reserved his decision on the bill brought by the Bostonia Orchestra to restrain Edna Simmons, violinist, and Charlotte Gary, trombone player, from appearing at an amusement park on the ground that that was a violation of a contract with them.

A new union of actors was formed here last week with 106 members by A. M. Barry, of New York, international organizer, who has been engaged in the preliminary work for several weeks. The formal organization was made and then he returned to New York, but he will be back again. The body will be affiliated with the Central Labor Union, whose officers will settle any delicate question at present. It is said that actors of all lines of work are among the members.

At the meeting of the moving picture operators' union last week it was reported that forty-two houses had signed the agreement. International President John J. Barry is acting as the chairman of the committee of the union, and a special committee of theatrical stage employees' union is attending the meetings and giving the members all assistance possible to complete the organization of the operators in this city and to receive the signatures of all managers to the agreement.

In the bankruptcy court last week a petition was filed by Albert Lazzard, an actor, with liabilities of $929 and no assets. One of the charges was $10 to the town of Wilton, N. H., for rent of the town hall. He also owes hotels at Marlboro and Woonsocket for board and room rent.

Emilia Ippolito is one of the Italian girls of Boston who has been offered a place at the Back Bay Opera House, and Henry Russell has cabled from Europe that he has engaged Elvira Leveroni for another year.

Three Million Dollars continues the attraction at the Colonial, where it starts upon the third week to-night. The piece has been changed in bits since the opening night, but every alteration has been in the nature of an improvement and it promises to be the liveliest musical comedy that Charles Marks has yet presented. Juliet ? is especially good with her imitations, and May Boley has a song in the last act that is enough to delight any fat woman. Louis A. Simons plays Phil, the valet, which is a frank steal from the "Let George Do It" pictures, and he is wonderfully funny.

Charles J. Rich, of the Hollis Street Theatre, who was at Siasconset, Nantucket, recently, has now gone with his family to the Profile House at the White Mountains. The Hollis will reopen on Labor Day with Elsie Ferguson in A Matter of Money.

W. D. Andreas, business manager of the Park, has returned with his wife from his Summer trip to Wisconsin, and he will now take only short journeys away from Boston until his house reopens with The Climax, 29.

There was a decidedly lively session at Revere last week, when the charge of grafting came up before the board of selectmen, and one of the members was openly charged with demanding 1,000 free tickets for distribution or else he would stop the license of a beach theatre. There was a warm scene and now there will be a hearing in the matter.

All the scenic work for L'Enfant Prodigue has been completed for the Boston Opera House at the studio at Swampscott, and that piece will be the first novelty. Henry Russell will arrive here Oct. 6 for the rehearsals.

JAY BENTON.

## MILWAUKEE.

### Stock Company Bids Farewell to Alhambra Patrons—The Week's Record.

This is the last week of the Alhambra Stock co. 15-20, and for the farewell bill they have chosen Franz Molnar's drama, The Devil. Though the bill seems a rather peculiar one for the final appearance of the ensemble this season; nevertheless, it is a happy one in point of contrast, and each performance is drawing to well filled houses. Frederic Burt is seen in the title-role, and his characterization of the part marks him a finished actor. Olive Vail is seen in her first role outside of musical comedies in Milwaukee, and her portrayal of Jolan was a delightful surprise. Raymond Whittaker made his debut, with the co. as Jonos, and played the part well. The balance of the co. in smaller roles handled their parts excellently. It is to be hoped that we may see this same organization of clever people next season.

Rafayette's Dogs are the headline attraction at the new Crystal this week. Without doubt they are the cleverest canines seen here in many a day. Others on the bill are the Taylors, Jere Sanford, an excellent sketch entitled In Arizona and The Washers.

A bill of merit is offered at the Empress 15-20, headlined by Kara, the juggler. Five other good acts complete the bill.

The Majestic will inaugurate its season of vaudeville next week with Vesta Victoria, the famous English comedienne, as the feature attraction.

Week commencing 22 Mort H. Singer presents Joseph E. Howard and the original co. in the big musical success, The Goddess of Liberty, at the Alhambra.

The Sweetest Girl in Paris, with an all-star cast, opens next Sunday night at the Pabst.

L. B. NELSON.

## BUFFALO.

### The School for Scandal at the Lyric—The Lafayette Reopened.

The School for Scandal was given a very elaborate production by Mildred Holland and the players at the Lyric, 15-20.

The Lafayette, newly redecorated and furnished, was reopened for the season 15, with the Rector co., which proved a winner and was accorded liberal patronage.

J. T. O'CONNOR.

## WASHINGTON.

### Signs of the Opening Season—The Columbia Players—A New Theatre for Colored People.

WASHINGTON, Aug. 22.—The extended season of the Columbia Players continues with success at the Columbia Theatre. A bill that displayed the company's versatile talents in a brilliant farcical light was My Friend from India last week, that attracted very large audiences. The seventeenth week commences to-night. E. W. Horning and Eugene Presbrey's four-act comedy-drama, Raffles, is the offering, with Paul McAllister in the title-role. The company is perfect in a long line of excellent parts, and Stage Director Edwin H. Curtis again receives praise for the performance. George Rex Wilson, the scenic artist, contributes two very handsome and attractive sets. Next week The Servant in the House.

The Academy of Music, again under popular John W. Lyon's direction, has commenced its regular season strong. A week of most gratifying results attended the commencement Aug. 8 with Three Weeks as the attraction. Capacity audiences attended during the week and enjoyed Brewster's Millions, which opened its road tour here. Carl Gerard plays Monty Brewster with rare intelligence. The supporting company under Al. Rich's management includes Richard Morgan, Earl Christie, Allen K. Reese, Arthur H. Ashley, Carlton E. Griffin, Lew Krouse, Den Wilkes, Nestor Lennon, Vick Newman, Howard L. Dorsay, J. R. Buckley, George Flanders, Louise Sanford, Jane Wallace, Marguerite Slavin, Gertrude Shanley, Jean Russell, and Grace Nile. Wildfire is this week's attraction, which has a splendid opening. Luella Morey is the dashing widow Mrs. Barrington, and Gus Alexander, the diminutive comedian, is Bud, the slangy stableboy. Next week In Panama; The Wolf follows.

Chase's, lustrous in brilliant color, rich in draperies newly reupholstered and carpeted, began this week its thirteenth consecutive season of polite vaudeville with an advance sale and season's reservation of seats that shows an unusual interest in this form of entertainment. The opening bill presents Odiva, the "living mermaid" Valerie Bergere's Players in What Happened in Room 44; Charlie Olcott, operatic travesty, A Comic Opera in Ten Minutes; the Avon Comedy Four, the Frey Twins company, Lew Hawkins and Dolly Burton's Canine Circus.

The burlesque houses, the Gayety and the Lyceum, opened for the season to-day, giving as formerly two performances a day, the attractions being—the Gayety: Rose Sydell's London Belles; the Lyceum: Girls from Dixie. Both houses have been greatly improved in appearance during the Summer vacation.

The new Howard Theatre, named in honor of the Howard Colored University, an exclusive high-class theatre for colored patrons at the corner of Seventh and T streets, devoted to vaudeville, opened today. The theatre, which has one balcony, with a seating capacity of 1,500, was built by Messrs. Rosenthal and Benedict, Baltimore contractors. W. H. Smith, formerly manager of the Pekin Theatre, of Chicago, will have charge of the new house. The opening bill presents the Five Largards, Pekin Trio, B. Warren Hatch company, Abbie Mitchell, Rice Brothers, Clermonte and Miner, Mr. and Mrs. Tom Lancaster, Johnson Brothers and Johnson, and the Howardscope.

The clearing of the site for the construction of the New Imperial Theatre, adjoining the Academy of Music on Ninth Street, has commenced. The new house will be devoted to advanced vaudeville.

William H. Fowler, business-manager of the National Theatre and business-manager and treasurer of the Washington Baseball Club, who are home for a month's play on the home grounds, is again at the National superintending the improvements of the house previous to the reopening.

Following the presentation of Brewster's Millions at the Academy of Music last Monday night Manager Al Rich, elated over the very excellent first performance of the traveling season, tendered a banquet to the members of the company in the café of the Hotel Raleigh.

Oliver Metzerott, treasurer of the Columbia Theatre Company, has returned from his vacation spent at the resorts on the New England coast.

Lyman H. Howe's travel festival continues a great Sunday night drawing card at the Columbia.

JOHN T. WARDE.

## INDIANAPOLIS.

### Billie Burke to Open Season at English's—All Houses Open Labor Day.

Billie Burke in Mrs. Dot will open the season at English's Sept. 5, according to a statement made by Manager Ad F. Miller, who returned here 15 from his farm near Columbus, O., where with his wife and two children he has been spending the Summer.

The Murat will open with the new Savage production, The Wife Tamers, 19-20.

The Empire will open with The Merry Whirl 22.

With a circus in town, Forepaugh and Sells Bros., and the theatres all open for the season on that day, Labor Day will offer enough amusement to make up for the lack of it during the dull Summer.

Cast Aside and Uncle Tom's Cabin divided the week 15-20 at the Park, drawing good houses. Nancy Boyer and co. 22-27.

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## AROUND VARIOUS CIRCUITS

### Much Activity Prevalent in the Booking Offices of Many Managers—Plans for Next Season

**American Theatrical Exchange.**

The new ground floor Lyric Theatre at Lake Charles, La., will open on Sept. 26, with Sidney Drew in Billy. The theatre will be one of the handsomest in Louisiana.

The Wichita Falls Theatre at Wichita Falls, Tex., has changed management and is now under the direction of Marlin and Stone.

Mr. Matthews, manager of the Academy of Music at Charleston, S. C., has just completed arrangements for the erection of a new theatre at Columbia, S. C. The work has already started. The opening is promised for early in February.

Recent bookings are Lew Fields' attractions, as follows: Adele Ritchie in The Girl Behind the Counter, The Midnight Sons, and Blanche Ring in The Yankee Girl. Baby Mine, The Girl and the Drummer, and H. W. Savage's Miss Patsy company are also booked.

**Charles A. Burt Southern Theatre Circuit (Inc.).**

Dan Reagan has assumed the lease of the Academy of Music at Petersburg, Va., for the coming season, and has placed the theatre on this circuit.

Wallace R. Cutter, manager of the musical farce comedy My Wife's Family, advises that his attraction opens Aug. 22 at Bowling Green, O. The exclusive booking is in the hands of Charles A. Burt.

A better class of attractions and more of them have been booked over this circuit for the coming season than ever before. Requests for time in the different theatres is a daily occurrence. This office is receiving applications daily from theatre managers who wish to be represented by this circuit, all of which proves it to be a big factor in the booking field. The increase of this circuit is 33 1-3 per cent. in comparison to last season.

Mr. Burt is interviewed daily by attraction managers in reference to booking a route for them through any territory in the United States or Canada. It is a common occurrence for Mr. Burt to interview two parties at one time on the proposition of booking their attractions for any territory, and he claims the distinction of having the exclusive booking of more attractions for the coming season than at any other time during his long experience.

**M. Reis's Circuit.**

The theatres added to this circuit within the past few weeks include the Majestic at Findlay and Mansfield, O.; the Academy of Music at Saginaw, Mich., and the Majestic at Port Huron, Mich., with more to follow shortly.

Mr. Reiss reports that the bookings through this office are better than they have been in years and the prospects for the season are very encouraging.

## PITTSBURGH.

### The Nixon's New Season—A Baby Elephant Named After Honus Wagner.

PITTSBURGH, Aug. 22.—The Nixon began its season to-night, and during its closed period has been thoroughly renovated and beautified, and presents a most inviting and handsome appearance. Thomas F. Kirk, Jr., is again the manager, which position he has held ever since this palatial theatre was first opened, and is as genial and courteous as of yore. The Girl in the Taxi is the opening attraction, and will be followed by Seven Days. The price scale at this theatre has been arranged from $1.50 down.

Beverly was acted by a not altogether satisfactory company, but the audiences seemed to be pleased with the play which is, by the way, not as good as its forerunner—Graustark. The current week offers The Little Girl That He Forgot, with Buelah Poynter in the leading role, at the Lyceum.

The Harry Davis Stock company closed its long and prosperous season at the Grand on last Saturday night in A Stranger in a Strange Land, which was the bill during the week, and it is expected that the company will resume its career at the Duquesne later on, from which playhouse it was transferred to the Grand for the Summer months. Joseph W. Walsh, stage director of the company, was given a pleasant surprise by the stage employes on last Monday night, when a banquet was tendered him in the large room beneath the stage, and a handsome diamond-studded locket for his watch fob was presented to him. Mr. Walsh has gone to his home near Boston.

An unusual occurrence took place at the Pittsburgh Hippodrome on last Tuesday night, when the baby elephant, born here about two weeks ago, was christened by Charlie Boston, the Chinese millionaire, who was attending the convention of Chinese merchants in this city. Charlie emptied a bag of rice over the elephant, and said in his best Chinese: "I name the Honus. May thy hide ever be loose and never dry out; may the tsetse fly never bite thee. Mayest thou grow to Jumbo-like proportions. So saith Confucius." After the laughable ceremony the immense audience applauded, and the elephant named after Honus Wagner, of the "Pirate" baseball team, was taken back to its parents. A splendid bill is offered this week by directors Davis and Harris.

The Jeffries-Johnson pictures were shown for the first time in this city on Saturday afternoon, a week ago, when a large audience was present and appeared satisfied, but during the following week the attendance diminished.

The Ben Greet Players were seen in The Merry Wives of Windsor, The Comedy of Errors and The Tempest, in conjunction with the Pittsburgh Festival Orchestra, at the Hotel Schenley Music Garden on last Friday and Saturday.

The Empire Burlesquers is the bill at Harry Williams' Academy, and The College Girls is that at the Gayety.

ALBERT S. L. HEWES.

## ST. LOUIS.

### Miss Hall and Harry Fenwick Shared Honors—New Season Starts Well.

Strongly reminiscent of Mrs. Fiske was the work of Laura Nelson Hall in a well prepared revival at Suburban Garden of Salvation Neil. It was realistic and genuinely touching. Harry Fenwick as Jim shared lavish honors with Miss Hall and both were strongly supported by an able stock co. The play was well staged and directed generally.

Rosalind at Red Gate, the prettiest play of the century, held many an audience by its heartstrings last week. The play contains love, adventure and humor in goodly portions. Larry Donovan was played in very capable fashion by Gus Arthur, and his Rosalind, Cuba Niblo, made a very charming figure in the role.

The Imperial opened its season last Sunday with the Down in Dixie Minstrels. John Rucker, the Alabama Blossom, recalled old-time love for the old-time minstrel. Good numbers were "Jungle King of Spades" and "From Natchez to New Orleans." The passed or passing spirit of '70-'80 minstrelsy lived again and drew at the Imperial last week.

Havlin's entertained its big houses 15-20, with The Pride of Newspaper Row, a thrilling melodrama. Danny Casey is he, and his friend is Happy Jack Nemo, a loafer who resolves to loaf no more. The play was thrilling and pleased well.

The Duncans, exponents of Hellenic art, clothing and so on, were prominent on Delmar Garden's last bill. Otto Feichtl's Tyrolean yodlers and Consul, the trained monkey, strengthens greatly a good bill.

Comic opera reigned supreme at West End Heights. Professor and Mrs. D. Wenner, assisted by Ethel Elkins, who sang charmingly, presented scenes from Beggar Student. Other numbers were well rendered and received.

Pain's gigantic fireworks, the Battle in the Clouds, which has had a run, beginning 1 and closing 19, has made a vivid impression on the taste of the multitude, many "flopping" to the opinion that noise, fireworks and beauty may be connected.

The Columbia last week was forced to forego the pleasure of Miss Vesta Victoria, whose illness forced her to cancel her American dates. In her place Lily Lena delighted Columbian audiences last week. The entire bill was an excellent opener.

The Suburban Stock co. took its annual outing at Ramona Park, 12, the guests of honor being Laura Nelson Hall and Miss Marguerite Clark, the incoming and the departing stars.

The theatrical season has begun in earnest for 1910-11. The Olympic, under Pat Short's management, is due to open Sept. 5, with The Spendthrift; the Century, under same management, Sept. 4, with The Girl in the Kimono.

Bills this week: American, Billy S. Clifford; Imperial, As the Sun Went Down; Havlin's, The Boy Detective; Standard, Follies of the Day; Delmar Garden, vaudeville.

FREDERICK LOUIS DOYLE.

## CINCINNATI.

### The Walnut Opens for the Season—Shockley to Go to the Columbia—Notes.

CINCINNATI, August 22.—Sunday the Walnut Street Theatre opened for the season with a dramatization of "Rosalind at Red Gate," a recent novel by Meredith Nicholson. Cuba Niblo plays the title-role. The Walnut has been completely remodeled and is one of the most handsome in the city.

Harry K. Shockley, the popular and capable manager of the Walnut for several years, will become manager of the Columbia the coming season, which opens Sept. 4. The Columbia is under a new management. B. F. Keith, a prosperous theatre magnate of New York, will practically control this theatre.

Manager George Bressler opened the Auditorium vaudeville theatre Sunday afternoon to good business.

The Park Stock company will present A Giddy Man at the Lagoon this week. Edna Ellsmere will appear with a new list of songs, which are highly appreciated.

Last Saturday 20 the season opened at People's. Dave Marion is seen in his old role of Snuffy, the cabby, the character being introduced in two new burlesques. Agnes Behler heads the chorus of thirty girls in a comical travesty called The Aeronaut.

Sarah Comstock returned to the Orpheum Roof Garden for this week as soloist.

J. A. Coburn's Minstrels will be the drawing card at Chester Park during the final week of Sept. 4.

A. J. MCNAIR.


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## LOS ANGELES.

### A Quiet Week for the Houses Here—Vacation Notes and Gossip.

Vacation season seems to be in force at the various playhouses; in fact, the month of August is the quietest experienced in many years. Virginia Harned closed at the Majestic and will return East immediately; William Courtenay is on his way, hurrying to commence rehearsals of his new co. in Arsène Lupin. David Hartford, of the Burbank, will journey to Michigan, embracing in his trip a jaunt through the Yellowstone. Oliver Morosco, manager of both the Burbank and Majestic Theatres, together with Mr. Montrose, treasurer of these houses, will go Northward for an extended hunting trip. Lewis Stone, leading man of the Belasco, is also in the mountains hunting; A. Byron Beasley is having a rest and will return just in time for the production of Salvation Neil, which will be staged at the Burbank about Sept. 1.

The Bank Clerks' big annual offering will be given at the Auditorium the last week in September, and rehearsals are in full swing at the present time. This year it will be a comic opera success written and composed by Harry Girard and Alden J. Blethen, Jr., and it will be its initial production. There will be one hundred boys and fifty girls in the chorus and eight principals in the cast. The cast is to be double, thereby alternating each night, and will be composed of professional singers, and among those on the list are to be found Agnes Cain-Brown-Girard, Henry Balfour, Edwin Philbrook, J. Sherry Reeves, Miss Reeves, Helen Sullivan, loaned from the Belasco Theatre through the courtesy of John Blackwood; and also Jane Metzler, loaned from the Burbank Theatre through the courtesy of Oliver Morosco. The music is brilliant and the comedy snappy, so altogether it should prove an enormous success. Mr. Girard is manager in charge and is devoting every moment of his time both day and evening toward its complete termination.

Eva Kelly is to be the new leading woman of the Belasco and Rosina Henley the new ingenue. Miss Henley will assume her duties immediately and Miss Kelly will appear in September.

The Burbank production of Little Johnny Jones is in its second week 7-13 and still drawing packed houses. Features are the hits made by Peter Lang in the comedy role; Marjorie Rambeau is as clever in musical comedy as in the drama and her songs are decided hits; Percy Bronson and the others in the big cast are just as popular favorites. Next week The Talk of New York, which is a sort of sequel to Forty-Five Minutes from Broadway, will be the bill, with Mr. Bronson cast as Kid Burns.

Wife for Wife is the enticing melodrama being played 7-13 by the Girton Stock co. at the Grand. George Webb and Chester Stevens fill the principal roles most satisfactorily. Good attendance prevails.

The New Orpheum is rapidly approaching completion and will soon be ready for the decorators; work is being pushed to the end that a sure opening date can be set for not later than Christmas.

The Pantages Theatre will be ready for opening about Oct. 1, and next door to it is Clune's $50,000 moving picture house, which will positively open not later than Oct. 3. The Clune Amusement co. is negotiating for a large house in Salt Lake City; also for several houses throughout Southern California and Arizona.

DON W. CARLTON.

## DES MOINES.

### Notes of Improvement at Various Houses—Manager Millard's Long Service.

With the front entirely made over and the interior redecorated, the Grand Opera House will hardly be recognized by Des Moines playgoers when the season begins 25 with The Show Girl as the opening bill. New curtains and draperies have been installed by Manager Millard. The decorations are green and gold, while the carpets and draperies are a duller green blending artistically with the walls. The lighting has also been greatly improved.

Foster's Opera House will boast of a new crimson plush curtain. The asbestos drop has been painted a dark shade of red to harmonize with the under curtain. Rose Stahl in The Chorus Lady will be the initial attraction 28-31. So far nothing else has been booked until Sept. 15, when Billie Burke will return with Mrs. Dot.

Members of the Princess Stock co. have arrived and are busily rehearsing for the opening performance 28, the opening bill being The County Chairman. During the coming season the new plays will have their first presentation on each successive Sunday afternoon instead of at the Monday evening performance, as was the plan last year.

Seats are being placed in the new Majestic Theatre, and the management promises to have it entirely finished in time for the opening 21. The acts for this house will come from the new Empress Theatre in Kansas City.

On Aug. 11 Ed Millard, manager of Foster's Opera House, celebrated the twenty-first anniversary of his connection with that theatre. Since his association with local playhouses it is doubtful if Millard has missed more than half a dozen days on the theatrical calendar when he has not been at the office.

H. M. HARWOOD.

# THE VAUDEVILLE FIELD

## THE OPENING OF THE PERCY WILLIAMS HOUSES MARKS THE BEGINNING OF THE REGULAR SEASON.

**Burlesque Houses Begin Their Season—Julian Eltinge Makes His Last Vaudeville Appearance—Excellent Bill Opens the Alhambra—The Hippodrome Opens—New Acts—Current Bills.**

With the coming of cooler weather the vaudeville houses are planning for their next season. Percy Williams opened his Alhambra Theatre yesterday and has announced the opening dates for his other theatres. His Orpheum Theatre in Brooklyn will open next Monday, Aug. 29, his Colonial, Bronx, and Greenpoint on the following Monday, Sept. 5, and his Crescent, Brooklyn, Sept. 3. The Hippodrome opens Sept. 5 and the Plaza will open Sept. 5. The regular season at Hammerstein's Victoria will begin on Labor Day, Sept. 5. The burlesque houses have all announced their openings. The Olympic opened Saturday night with The Big Banner Show, Miner's Bronx and Bowery theatres opened the same night, the former with The Bohemians, the latter with The Cozy Girls. Yesterday afternoon Miner's Eighth Avenue offered The Imperials as the opening attraction. Hurtig and Seamon's burlesque house on 125th Street opened Saturday night with Al. Reeves' Big Beauty Show. The Metropolis has already begun its second week, the offering being The Jersey Lilies. The Girls from Happyland inaugurated the regular season at the Columbia, the Broadway burlesque house, yesterday afternoon. The Columbia has not closed during the Summer, proving that burlesque will pay on Broadway not only in the Winter but also in the Summer, a fact which is not true of the less blase sections of the city.

### New Acts.

Cleopatra En Masque at the American offered a pantomimic dance. The story is of a cruel father to escape whose tortures Cleopatra allows a snake to bite her, causing death. A story, which the newspapers treated as press agent matter, appeared on Broadway that the snake, a harmless variety of water reptile, did bite her one night. However, Cleopatra continued on the bill for the week. Is Cleopatra Nina Payna, of La Danse de la robe de nuit?

The Maid of Mystery at Hammerstein's did some contortion work that was rather good. Otherwise her act is mediocre. The programme explains the meaning of the dance, which is called The Grecian Worship Dance. Like Cleopatra En Masque, she dies at the end, but unlike that lady she suffers from the pangs of unrequited love and dances herself to death.

Harry and Irving Cooper, formerly of the Empire Quartet, proved a big winner at the American. Harry Cooper is a real comedian with that unusual ability to burlesque the acts that preceded him. Mr. Cooper is as funny as ever.

Georgalas and Brother, sharpshooters, at the American, proved to be crack shots.

Anthony, in an act of talk and magic, was a fairly entertaining novelty at the American.

Neary, Bliss and Ross were three boys at Hammerstein's who did excellent dancing. One of the boys made a very ordinary looking girl, who at the close of the act confessed her real sex by pulling off her wig. Their singing was mediocre.

Ed Gingras, one of the best equilibrist and jugglers seen in New York in a long while, deserved the hearty applause which he received at Hammerstein's.

Edna Aug, at the Fifth Avenue, proved herself to be an excellent character comedienne. She had her audience with her from the very first.

Conroy and Le Maire, at the Fifth Avenue, last week, have a new act consisting of much talk which would gain by condensation.

### Last Week's Bills.

Fifth Avenue: Odiva, Edna Aug, Charles Leonard Fletcher, Patsy Doyle, Alfred Kappeler and Audrey Maple, Patrice, Lily Dean Hart and Wilfred Berrick, Harry Hirsch, and Conroy and Le Maire.

Brighton Beach Music Hall: Bessie Wynn, Bixley and Fink, the Farrell-Taylor Trio, Knight Brothers and Sawtelle, the Temple Quartette, the Bessie Valdere Troupe and Kelly and Reno.

New Brighton Theatre: Billy B. Van and the Beaumont Sisters, the Photo Shop, Camille Ober, Laddie Cliff, Dankmar-Schiller Troupe, Van Hoven and Karl Emmy's company.

American Roof: Cleopatra en Masque, Polly Pickle's Pets, Harry and Irving Cooper, Colby and May, Anthony, Four Amellons, Bertie Fowler, Zona Vevey and Wilton Brothers.

Hammerstein's: Maid of Mystery, Gould and Suratt, Bellecliare Brothers, Harry Breen, Goleman's company, Primrose company, Pederson Brothers, Neary Bliss and Ross and Ed. Gingros.

Henderson's: Claude Rauf, the Vander Koors, Contino and Lawrence, the Ollo Trio, Emilie Lea and the Two Lueliers, Courtenay Sisters, Morton and Moore, The Carnival of Roses, Dooley and Sayles and Satsuda Japanese Troupe.

### Current Bills.

Fifth Avenue: Barney Bernard and Lee Harrison, Dr. Herman, Elizabeth Brice and Charles King, Bird Millman and company, Edna Phillips and company, George Austin Moore, Knight Brothers and Sawtelle, Victoria and Georgette.

Alhambra: Carnival of Roses, Four Melody Monarchs, Charles and Fannie Van, Yorke's dogs, the E. F. Hawley company in The Bandit, Avery and Hart, Clark and Bergman, Woods and Woods Trio, Morton and Moore.

American: Julian Eltinge, Cleopatra en Masque, Harry and Irving Cooper, Count and Countess Chilo, Sherman and De Forest, Fred Bowers and company, Josephine Sabel, Fred Rivenhall, Bill Lang.

Hammerstein's: Victor Moore and company, the Maid of Mystery, Morton and Moore, Al Kaufman, Bellecliare Brothers, Goleman's dogs and cats, Field Brothers, Harry Breen, Martinelli and Sylvester, the Raymonds.

Henderson's: The Boldens, Clara Cook Sonora company, Amsterdam Quartette, Artie and Adele Nelson, Cunningham and Marion, Rolfe and his Rolfonians, Ben Welch, Auroros Troupe, Black Brothers, Franklin.

Brighton Beach: Charmion, Jack Wilson Trio, Four Huntings, Corinne Frances, Edmund Stanley and company, J. Huxter, Wilson and Effie Pearson.

New Brighton: Carrie De Mar, Joe Hart's Bathing Girls, Seldom's Living Art Studies, Hoey and Lee, Wilbur Mack and Nella Walker, Elton-Polo, Du Ball Brothers.

## JULIAN ELTINGE.

Julian Eltinge opened last Monday night for a farewell appearance in vaudeville of eight weeks at the American Roof Garden. Mr. Eltinge, in spite of offers made to him by the United and Orpheum circuits, decided on William Morris' time, and this engagement will be his last appearance on the vaudeville stage, as he will open on November 15 in Washington, D. C., in a new play under the management of A. H. Woods.

## VAUDEVILLE PERFORMERS' DATES.

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

**Where no date is given, it will be understood that the current week is meant.**

Amoras Troupe—Henderson's, Coney Island, N. Y.
American Newsboys' Quartette—Fontaine Ferry, Louisville, Ky.
Amsterdam Quartette—Henderson's, Coney Island, N. Y.
Artois Bros.—Orph., Portland, Ore.
Avery and Hart—Alhambra, N. Y. C.
Avon Four—Chase's, Washington, D. C.
Barnyard Romeo—Chicago, Ill., 1-27. American, Omaha, Neb., 29-Sept. 3.
Bellecliare Bros.—Hammerstein's, N. Y. C.
Belmont, Joe—Ealing, 29-Sept. 3. Peckham 5-10. Putney 12-17.
Bennington Bros.—Maj., E. St. Louis, Ill.
Breen, Harry—Hammerstein's, N. Y. C.
Bergere, Valerie, Players—Chase's, Washington, D. C.
Bernard, Barney, and Lee Harrison—Fifth Ave., N. Y. C.
Bretonne, May—Airdome, Wilkinsburg, Pa.
Bird-Millman—Fifth Ave., N. Y. C.
Black Bros.—Henderson's, Coney Island, N. Y.
Boldens, The—Henderson's, Coney Island, N. Y.
Bowers, Fred—American, N. Y. C.
Brice, Elizabeth, and Charles King—Fifth Ave., N. Y. C.
Bryant, Eugene—Orph., St. Joseph, Mo.
Burt, Errell—Fifth Ave., N. Y. C., 29-Sept. 3.
Camille Trio—Keith's, Phila.
Carnival of Roses—Alhambra, N. Y. C.
Casad and De Verne—Hipp., Pittsburgh, Pa.
Chilo, Count and Countess—American, N. Y. C.
Clark and Bergman—Alhambra, N. Y. C.
Clayton-Drew—Joplin, Mo.
Cleopatra en Masque—American, N. Y. C.
Cliff, Laddie—Keith's, Phila.
Connelly, Mr. and Mrs. Erwin—Orph., San Francisco, Cal., 29-Sept. 4.
Cooper, Harry and Irving—American, N. Y. C.
**CROSSEY, WILL M., AND BLANCHE DAYNE**—Orph., Salt Lake City, U., 29-Sept. 3.
Cunningham and Marion—Henderson's, Coney Island, N. Y., Grand, Syracuse, N. Y., 29-Sept. 3.
Dean Orr Sisters—Oak Summit, Evansville, Ind., 28-Sept. 3.
De Witt, Burns and Torrance—Hansa, Hamburg, Ger., 1-30.
Doherty Sisters—Hippodrome, London, Eng., 1-31, Coliseum, London, Eng., Sept. 1-30.
Dolce Sisters—Ramona, Grand Rapids, Mich., Mary Anderson, Louisville, Ky., 29-Sept. 3.
Dresser, Louise—Maj., Chgo.
Eltinge, Julian—American, N. Y. C.
Fay, Coleys and Fay—Temple, Hamilton, Ont.
Fentelle and Vallerie—Orph., St. Paul, Minn., 14-Sept. 3.
Field Bros.—Hammerstein's, N. Y. C.
**FISHER, MR. AND MRS. PERKINS**—Los Angeles, Los Angeles, Cal., Queen, San Diego, Cal., 29-Sept. 3.
Franklin—Henderson's, Coney Island, N. Y.
Frey Twins—Chase's, Washington, D. C.
Gallagher, "Skeet"—Oak Summit, Evansville, Ind., 28-Sept. 3.
Glose, Augusta—Temple, Detroit, Mich., Hippodrome, Cleveland, O., 29-Sept. 3.
Godfrey and Henderson—Orph., Des Moines, Ia., 28-Sept. 3.
Granville, Bernard, and Wm. F. Rogers—Orph., Oakland, Cal., 14-27. Orph., Los Angeles, 28-Sept. 10.
Hamilton, Estella B.—Fontaine Ferry, Louisville, Ky.

(*Continued on page 19.*)

VAUDEVILLE. VAUDEVILLE.

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## PENCILED PATTER.

There are three masked dancers playing within a half mile of each other in town at present. They all ride around in carriages guarded by Arabs (from Coney Island). Every time the Arabs pass Dowling's somebody shouts "Take 'em off—we know you!" one of the dancers has her "Arabs" masked, too. The horse that draws her carriage is only one in the party that can be recognized. I feel sorry for the horse.

Annie Sauber, sister of Harry Sauber, the comedian who helped to make burlesque famous, is soon to appear on the English speaking stage. For the past five years she has been playing leading roles in the Jewish theatres.

There's another fighter at Hammerstein's this week. Al. Kaufman; he's assisted by Billy Delaney, his trainer. Maybe they are going to do a "Jew and straight act." Bill Lang, another padded mitt artist, is being featured at the American. Yes, they still book actors now and then.

Will H. Murphy says he knows of an actor that was notified by his agent in the Putnam Building that he had a week booked for him in Pittsburgh, and the actor had to wait so long to get in the Putnam Building elevators that the week was passed before he could get up to sign the contract.

Why not a "masked monologist"? Some of them ought to wear a muzzle.

One of the most amusing things at the Actors' Field Day was the importance assumed by a whole lot of "nobodies," who by some chance or other found their way out on the field, and a lot of them got away with it, too.

Although Cohan and Harris ran off the affair there wasn't an American flag in sight. In the soubrettes' and actors' baseball game the soubrettes batted George M. all over the lot. My, how those girls could play!

An actor advertises in a theatrical paper: "If you have not seen my act there is a treat in store for you." Modest chap, isn't he? You couldn't accuse him of thinking he was good or anything, could you? Oh, no!

It is very seldom that Anthony and Cleopatra get on the same bill, but they played at the American last week. Cleopatra, a masked snake dancer, headlined, while the Anthony, a magician, "filled in."

Dan Maley has been booked for thirty weeks over the Western States time, opening Sept. 12. The West is going to be agreeably surprised by this clever Italian impersonator, or we are very much mistaken.

There is a palmist coming to Hammerstein's who claims to have predicted almost everything of importance that has happened within the past twenty years. He can tell anything (he says) by looking at the palm of your hand. We wonder if he's able to tell how long he'll stay in vaudeville by looking at his own hand.

It's a wonder Hammerstein don't headline "John the Barber." Freeman Bernstein might "frame up" an act for him.

We made a terrible mistake last week when we put Loney Haskall in with the "None-of-them-married-bunch." Loney is, and we apologize to our female readers whose hopes this paragraph will crush.

In the issue of July 9 we said "You can Phil Nash, but you can't Josh Daly." In the last issue of *Variety* Billy Gould said: "You May Paige Smith and Doc Steiner, but you can't Reed Albee," so we come right back with—"You can Pat Casey, but that won't make Felix Reich." We think the last one is much worse than either of the other two.

Leona Pam was forced to cancel two weeks of her Orpheum time, owing to illness. When she recovers she will finish the circuit and then return to the East, opening at one of the local houses.

John Scott (the original "Hello, George!" of Bissett and Scott) wrote the story of his life for one of the vaudeville papers. The article was certainly a classic in its line. Nothing like it ever happened before. Keep it up, Scotty; you're immense.

William Morris is soon to present a "masked unknown," who says he can defeat Jack Johnson. They refuse to tell who the unknown is. That's a good idea; don't disgrace his family; but what kind of a truck did he drive before you got him, Mr. Morris?

One night last week an actor was seen entering a small time agent's office with a can of coffee and a bag of rolls. Sam Kenny, the U. B. O. humorist, said: "There goes a fellow in to pay his commision." They now pay it off in food.

May Woods, the girl who says "He's out," when you ring up the U. B. O. and ask for Mr. So-and-So, is away on her vacation at present. Loch Sheldrake, Sullivan County, N. Y., is the town May picked out to brighten with her presence.

Ryan and White are a rousing big hit in The Echo, and, believe us, there isn't any one who deserves applause any more than these same two boys. More power to you both.

They now teach you how to operate moving picture machines by mail. No reason why they shouldn't; they have taught acting, and stage dancing that way for years. After you take a course in either all you have to have is a good imagination and you're a dancer or an actor. But keep on friendly terms with a regular job in an office or some place where they'll pay you.

Ambition is the father of success. Commission is the mother of vaudeville "representatives." (They are still getting it, and they will.)

In a Summer resort known as Pine Hill, N. Y., we had the pleasure (?) of witnessing a performance of Uncle Tom's Cabin under canvas. It was so bad that it was good. The bloodhounds barked so loud behind the scenes that you couldn't hear the actors. That's one good thing we can say for the bloodhounds. Little Eva got stuck on her way to heaven and Uncle Tom was so tall he had to walk stooped over, otherwise the audience would not have been able to see his head. The funny part of it was that the tent was packed and nine-tenths of the audience were New Yorkers. You know "there's one born every minute, and they never die."

THOMAS J. GRAY.

## AMUSEMENT INCORPORATIONS.

### Many Companies Formed Under Various Styles to Conduct Theatres, Amusements, Etc.

ALBANY, N. Y., Aug. 19.

The following theatrical and amusement companies filed articles of incorporation with the Secretary of State the past week:

Fayio Amusement Company, Brooklyn, N. Y., to erect, maintain and manage theatres, opera houses, etc., and produce and direct operas, dramas, stage plays, burlesque and vaudeville; also to establish booking agencies. Capital, $3,000. Directors—Mary Bagnell, 5607 Sixth Avenue, Brooklyn, N. Y.; Morris Frank, 631 Jefferson Place, New York city; William J. Nixon, 455 Brooklyn, N. Y.

Long Beach Bathing Company, 225 Fifth Avenue, New York city, to carry on the business of restaurant keepers and proprietors and managers of theatres and other places of amusement. Capital, $5,000. Directors—Stephen S. Tuthill, C. Walter Randall, John H. Whyte, 225 Fifth Avenue, New York city.

Grand Island Amusement Company, Grand Island, Erie Co., N. Y., to conduct hotels, also theatres and other places of amusement, and engage performers in all branches of the profession. Capital, $100,000. Directors— Allison K. Hume, Emma Congalton, Josephine Sutton, Buffalo, N. Y.

Aerodrome Park Amusement Company, New York city, to build or lease theatres, opera houses, open air parks and moving picture exhibitions; also to deal in play, dramatic and musical productions. Capital, $5,000. Max Alexander, 24 Mt. Hope Place; Anna L. Freyman, 70 West 115th Street; Fannie C. Oser, 840 Hewitt Place, New York city.

Wilshin, Sanders, Inc., New York city, to conduct a general theatrical booking agency. Capital, $1,000. Directors—Charles S. Wilshin, 1402 Broadway; Paly Sanders, 309 East Fourteenth Street; Sadie Wilshin, 2195 Seventh Avenue, New York city.

Garfield Amusement Company, 407 Mutual Life Building, Buffalo, N. Y., to carry on the business of theatrical proprietors, to produce all kinds of dramatic and musical attractions and publish plays, songs, etc. Capital, $2,000. Directors—Burdett M. Garfield, Nathan Cohen, Alfred Jackson, Buffalo, N. Y.

Eleventh Street Hotel Company, New York city, to carry on the business of hotel and innkeepers, and own and manage theatres and other places of amusement. Capital, $1,000. Directors—Margarita A. Gordon, Henry M. Wise, William F. Ashley, Jr., 40 Exchange Place, New York city.

Dan Casey Company, New York city, to own and manage theatres, music halls and similar places of entertainment, and present operas, dramas, burlesque and vaudeville performances. Capital, $500. Directors—Daniel J. Casey, 225 West Eightieth Street; Victor H. Smalley, 235 West Fifty-sixth Street; Fred A. Brant, 1493 Broadway, New York city.

Kessler's Lyric Theatre Company, New York city, to own and manage theatres and other places of public amusements and provide for the production of stage performances of all kinds; also conduct a general theatrical booking agency. Capital, $5,000. Directors—David Kessler, 117 Eighty-second Street; Max R. Willner, Abraham Landau, 17 Livingston Place, New York city.

Hotel Roland Company, New York city, to conduct hotels and act as proprietors and managers of theatres and opera houses. Capital, $500. Directors—Roland D. Jones, Walter R. Bruyere, 56 East Fifty-ninth Street; Paul W. Latham, 616 West 137th Street, New York city.

The Purchasers' Discount Union, New York city, to provide for the production of operatic and dramatic performances; also to enter into arrangements with managers of theatres and amusement resorts to obtain amusements at reduced rates; also to secure goods from manufacturers at a discount. Capital, $1,000. Directors—James B. Fearon, 3722 Sixth Avenue; Joseph Hopkins, 302 Eleventh Street, Brooklyn, N. Y.; Joseph Sheridan, 210 East Seventeenth Street, New York city.

The John C. Duffy Company, New York city, decorators of theatres and other buildings. Capital, $3,000. Directors—George Tiernan, Frank H. Purcell, Robert G. Redlifsen, 54 Wall Street, New York city.

Mason Theatrical Company, New York city, to own and dispose of musical dramatic burlesque and other productions, and to build or lease theatres and other places of amusement. Capital, $10,000. Directors—Helen M. Pope, 325 West Fifty-sixth Street; Morris U. Ely, Darius E. Peck, 115 Broadway, New York city.

The Associated Theatre Company of New York city, with offices at 154 Nassau Street, and capitalized at $15,000, have filed with the Secretary of State certificate of voluntary dissolution. The officers of the company were J. J. Harper, president, and E. J. Forhan, treasurer.

G. W. HERRICK.

## VAUDEVILLE PERFORMERS' DATES.

(Continued from page 18.)

Hawkins, Lew—Chase's, Washington, D. C.
Hawley, E. F.—Alhambra, N. Y. C.
Hayworth and Hayward—Orph., Portland, Ore.
Heelein, Lillian—Paris, Fr., 6-30.
Herman, Dr.—Fifth Ave., N. Y. C.
Hibbert and Warren—Keith's, Phila.
**INGRAM, BEATRICE**—Young's, Atlantic City, N. J., Colonial, Norfolk, Va., 29-Sept. 3.
Kaufman, Al.—Hammerstein's, N. Y. C.
Kauffman, Reba and Inez—Orph., Karlsbad, Austria, 1-31, Krystall Palast, Leipsig, Ger., Sept. 1-30.
Knight Bros. and Sawtelle—Fifth Ave., N. Y. C.
**KNIGHT, HARLAN E.**—Orph., Des Moines, Ia., Orph., Lincoln, Neb., 28-Sept. 3.
La Toll Bros.—Trent, Trenton, N. J., 22-27.
La Toy Bros.—Orph., St. Paul, Minn.
Lang, Bill—American, N. Y. C.
**LASKY'S LOVE WALTZ**—Columbia, St. Louis, Mo.
Le Dent, Frank—Keith's, Phila., Young's, Atlantic City, N. J., 29-Sept. 3.
Lace and Lace—Family, Great Falls, Mont.
Lukas, Alex.—Hipp., Ilfort, Eng., Empire, Croydon, 29-Sept. 3.
Martinetti and Sylvester—Hammerstein's, N. Y. C.
Maid of Mystery—Hammerstein's, N. Y. C.
Maxwell and Dudley—Orph., Vancouver, B. C.
McDowell, John and Alice—Arcade, Toledo, O.
Melody Monarchs, Four—Alhambra, N. Y. C.
Merritt, Hal—Maj., Chgo.
Mitchell and Cain—York, Eng.
Moore, George Austin—Fifth Ave., N. Y. C.
Moore, Victor—Hammerstein's, N. Y. C.
Moran and Wiser—Deutches, Munchen, Bav., 1-31.
Morton and Moore—Alhambra, N. Y. C.
Nelson, Artie and Adele—Henderson's, Coney Island, N. Y.
Nemos, Six—Pontaine Ferry, Louisville, Ky., 28-Sept. 3.
Nugent, J. C.—Orph., 'Frisco, Cal., 14-27. Orph., Oakland, 28-Sept. 4.
Ober, Camille—Keith's, Phila.
Oliva—Chase's, Washington, D. C.
Olcott, Charlie—Chase's, Washington, D. C.
Phantastic Phantoms—Henderson's, Coney Island, N. Y.
Phillips, Edna—Fifth Ave., N. Y. C.
Pepe and Dog—Orph., Denver, Colo.
Raymonds, The—Hammerstein's, N. Y. C.
Reed Bros.—Hipp., Pittsburgh, Pa., Hipp., Cleveland, O., 28-Sept. 3.
Rivenhall, Fred—American, N. Y. C.
Rocamora, Susanne—Maj., Spokane, Wash., Orph., Seattle, 29-Sept. 3.
Rock, William, and Maude Fulton—Keith's, Phila.
Rolfe and Rolfeolans—Henderson's, Coney Island, N. Y.
**RYAN, THOS. J.—RICHFIELD**—Orph., Oakland, Cal., 14-27, Orph., Los Angeles, 28-Sept. 10.
**SABEL, JOSEPHINE**—American, N. Y. C.
Sanford, Jere—Lyric, Dayton, O., Grand, Cleveland, 28-Sept. 3.
Sherman and De Forest—American, N. Y. C.
Shields, Sydney—Columbia, St. Louis, Mo., Maj., Chgo., 28-Sept. 3.
Senora, Clara Cook—Henderson's, Coney, Island, N. Y.
Spissell Bros.—Orph., Omaha, Neb.
Stepp, Meahinger and King—Orph., Oakland, Cal., 21-27.
Stutzman and May—Grand, Brainerd, Minn.
Taylor, Mae—Airdome, Flint, Mich.
Vasser—Maj., Butte, Mont.
Van, Billy—Bijou, Winnipeg, Man., Bijou, Duluth, Minn., 29-Sept. 3.
**VAN, CHARLES AND FANNIE**—Alhambra, N. Y. C.
Visocchi Bros.—Keith's, Phila.
Vittoria and Georgetta—Fifth Ave., N. Y. C.
Walsh, Mealy and Montrose—Forest Park, St. Louis, Mo.
Welch, Ben—Henderson's, Coney Island, N. Y.
White and Simmons—Orph., Denver, Colo.
Willard and Bond—Maj., Denver, Colo., 21-Sept. 3.
Woods and Woods Trio—Alhambra, N. Y. C.
Yohe, May—Bismarck, 'Frisco, Cal., 8-137.

## WANTS

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# Correspondence

## TO CORRESPONDENTS.

*As Monday, Sept. 5 (Labor Day), will be a legal holiday* THE MIRROR *will go to press earlier than usual on the number to be dated Sept. 10. Correspondents, therefore, are required to forward their letters at least twenty-four hours in advance of the customary time.*

### ALABAMA.

**BIRMINGHAM.**—O'BRIEN THEATRE: Has been secured by the Shuberts, and will open Sept. 15. This is the first time the Independents have had a theatre here, and much pleasure is expressed over the prospect of good attractions promised. Management of the new theatre not yet known.

### ARKANSAS.

**LITTLE ROCK.**—MAJESTIC: ITEMS: House opens 26.——CAPITAL opens about Sept. 15.——NEW KEMPNER Sept. 20. Latter house will book Shubert attractions only while the Capital will be the K. and E. house.

### CALIFORNIA.

**OAKLAND.**—MACDONOUGH (H. H. Campbell): Stockwell's co. presented Mrs. Temple's Telegram 8-13; fair performance to satisfactory attendance. Three Weeks 14-20. The Spendthrift 22-24.——LIBERTY (H. W. Bishop): Bishop's Players presented Such a Little Queen 8-14; good production to capacity business. Sapho 16-21. The College Widow 22-29.——ITEM: Gladys Webster and little Ruth Ormsby, of this city, have accepted an engagement with Margaret Illington. They leave at once to join the co.

### COLORADO.

**PUEBLO.**—MINNEQUA (Joe Glass): Minnequa Stock co. in Lend Me Your Wife 4-7, Hawk and Dove 7-10, The Gambler's Sweetheart 10-14, Miss Pollock and Bert C. Gagnon 14-21; nice business.——PANTAGES' (Charles E. Holmes): Vaudeville 6-13. Charles Lindholm and co. in The Man from Minnesota, and other features 13-20; business fair to good.

### CONNECTICUT.

**BRIDGEPORT.**—JACKSON'S (Henry B. Harris): Not for years has a premiere been so warmly welcomed as The Country Boy 15-17. Forbes' touches combined with the framework of Edgar Selwyn to make it a legitimate supplement and successor to the other Forbes-Harris productions. Despite lack of stellar roles, interest is well sustained, and the boarding house dinner merits comparison with the poker game and the dressing room scene in its predecessors. A decidedly unique lovers' dialogue in the first act is a feature. Mrs. Stuart Robson is screamingly (and legitimately) funny as a shrewd boarding house mistress, and Robert McWade, Jr., deserves marked credit for a newspaper man's role that was not caricatured. Forest Winant in the name part had the requisite youthfulness and irresponsibility. Arthur Shaw was not at all Hebraic as his role demanded, but his unctuous pressiness pleasantly supplemented the others' lack of it. Back of the comedy element (here is sufficient "meat" to warrant assumption of the play's success in every large city, because of the true ring of events that lead up to discovery of one caliber required for metropolitan success and another for a country town. Bobby Burnitt 19, 20. Tiger Lilies 26, 27.——POLI'S (L. D. Garvey, res. mgr.): Though handicapped by a return of July temperature, The College Widow 15-20 pleased well filled houses by its natural rendition and effective staging. Arthur Buchannan as Bolton, pere; Adolph Lestina as Senator Hicks, Theodore Marston as Big Murphy, and George Saunders as a postgraduate tutor shared honors with John Ince and Mary Stockwell in the leads. When We Were Twenty-one 22-27.——ITEMS: Manager Jackson, though far from recovered, is on deck at the season's opening.—Henry B. Harris and party of New York saw The Country Boy 15.

WILLIAM F. HOPKINS.

**NORWICH.**—POLI'S (John Greaves, res. mgr.): Opening 22 with Kramer and Scheck, May Ellinore, late of the Ellinore Sisters; Walker and Dill in a farce, Just a Girl; Sam Dody, Italian character singer, and the Four Gardiners, novelty singing and change act. Last three days of the week. Anita Julius, the bobbie skirt girl; Three Davis Brothers, Walton and Vivian, comedy sketch, The Actor and the Maid. The Strolling Players, high-class musical act, and Theo and Her Dancing Dandies presenting The Balloon Girl.

**STAMFORD.**—ALHAMBRA (Kurmil Co.): Grace George, who was to have opened the season 15 in Margaret Mayo's new play, Baby Mine, was compelled to cancel the engagement owing to illness.——ITEM: The Stamford Stock co. will open the regular stock season here 29 with The Man on the Box. Alice Fleming, who was so successful with the Poli Stock co. in Bridgeport, will be the leading woman. It is also understood that old favorites, Henry Hicks and Lynn Overman, will again delight by their excellent work.

**WATERBURY.**—JAQUES (V. Whitaker): Poli Stock co. in The Girl of the Golden West 15-20, with Maybelle Estelle as The Girl; audiences large and well pleased.

### FLORIDA.

**JACKSONVILLE.**—DUVAL (W. L. Delcher): Mabel Paige and her stock co. in A Stranger in a Strange Land 1-6 pleased excellent business. Same players in A Bachelor's Honeymoon 7-13. Manager Delcher has a list of fine attractions already booked and patrons are delighted to know there will be no dark nights this season.——ORPHEUM (Burbridge and Wells): This attractive house will again be opened about Sept. 15.

### IDAHO.

**BOISE CITY.**—PINNEY (Walter Mendenhall): With the Pinney and Riverside Park closed indefinitely there is a dearth of news theatrical week of 8. Chorus girls stranded at the park and Manager Spiegel turned them over to the Orpheum to make a "raise" to get out of town on. They played 11-13, but did not "pan out"; will try again 15-17. The new White City ran Sunday, July 31, and got pinched by the rigid law people. Court justice said fine and imprisonment; they appealed to Supreme Court and won out. This encouraged the picture houses and they opened 7, except the Oaks; they all got pulled, gave bonds and have appealed. Don't know yet what the showdown will be.

**WINCHESTER.**—OPERA HOUSE (Bennetberger Brothers): Opened by the Lonsdale co. in The Cattle Rustlers 11-13 to capacity.

### ILLINOIS.

**PEORIA.**—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Billy Clifford in The Girl, the Man and the Game 14-17; opening attractions at house and also first performance of comedy; comedy is clean and delightful; music good; Adele Archer and Hazel Swanson are deserving of special mention; comedy drew good business. The Rosary 21-24. The Time, the Place and the Girl 25-27.——MAIN STREET (E. C. Burroughs, res. mgr.): House will open 29.——ITEM: Many improvements and furnishings are being added.

**ALTON.**—TEMPLE (W. M. Sauvage): Cox Brothers have contract to furnish an entire new set of scenery; everything in house will be renewed or redecorated.——LYRIC (W. M. Sauvage): Same artists will also furnish new and redecorate scenery. Both houses open early in September.

**ELGIN.**—GRAND OPERA HOUSE (Pickett and Thielen): Name has been changed from Elgin Opera House and many improvements are being made in the house.

### INDIANA.

**TERRE HAUTE.**—OPERA HOUSE (T. W. Barhydt): The Time, the Place and the Girl 28. Daniel Boone 29. Prince of Pilsen Sept. 3. Cast Aside 4, 5. Billie Burke 8. Girl of the U. S. A. 9, 10.——LYRIC and VARIETIES: Open Sept. 5.——ITEMS: Manager Barhydt and wife are now in Seattle, Wash.—Sam Young, manager of the Airdome, says season's business has been great.

**HAMMOND.**—TOWLES OPERA HOUSE (George L. Manderbach): Opened with Rosalind at Redgate 7; very pleasing production. Cast Aside 14; good business. Lyman Twins 19. Law Bailey in Am a Chinaman 21. Classmates 28. A Broken Idol Sept. 2. Isle of Spice 4. Girl of the U. S. A. 5, and The Wolf 10.

**GOSHEN.**—JEFFERSON (Harry G. Sommers): The sixth regular season will open 27 with Hedwig Reicher in On the Eve. Powell and Cowan Musical Comedy co. Sept. 12-17.——UNDER CANVAS: The Guy Stock co. in The Cry Baby 15-20.

**MICHIGAN CITY.**—OPERA HOUSE: Opened 12 with The Broken Idol co. to good house pleasing all. The Lyman Twins 20. Honeymoon Trail 23.

**WABASH.**—EAGLES' THEATRE (C. A. Holden): The Old Homestead 9 pleased fair business.

### IOWA.

**DUBUQUE.**—GRAND (William L. Bradley): Dan Cupid 20, Just a Woman's Way 28. The Pinkerton Girl 30. The Honeymoon Trail Sept. 1. The Cat and the Fiddle 5. The Wizard of Wiseland 11. Chauncey Olcott 13. The Three Twins 19. Charles D. Connolly, with a selected stock co., will open 18 and will continue indefinitely.

**ALGONA.**—CALL OPERA HOUSE (Roscoe Call): A Bachelor's Honeymoon 16 to good house; good performance; Dwight A. Medde, who takes one of the leading parts, appeared here last season with The House of a Thousand Candles co., taking the part of Bates, and making quite a hit. Dan Cupid 30.

**PERRY.**—OPERA HOUSE (A. W. Walton): Season opens with Grace Cameron 23. Lyman Twins 27.

### MAINE.

**BANGOR.**—OPERA HOUSE (F. O. Owen): Season opens with The Final Settlement 22-24. Girls 25-27.

### MASSACHUSETTS.

**FALL RIVER.**—LINCOLN PARK (I. W. Phelps): The Lincoln Park Opera co. presented 15-20 The Grand Duchess and gained new honors. The Grand Duchess, archly played by Marie Barry, is a creature of whims and fancy, but such is the magnetism of her art that all players and audience alike, were compelled to acknowledge her sovereignty. She acted and sang with irresistible charm and all paid homage to her powers. Fred Kilteen enacted the role of Fritz with distinction. When the occasion offered he exhibited a splendid tenor voice to good effect, while his acting was commendable. Raymond Crane made a dignified military general and sang the "Piff, Paff, Pouf" song with fine effect. Wilbur Cox essayed the role of Baron Puck, the eccentric prime minister of the Gerolstein Duchy, and extracted the maximum humor. Virginia Reid played Prince Paul and sang the "Gazette of Holland" number with good effect. J. R. Cushing was excellent as Baron Grog, while R. O. Burgess was amusing as Nipamuc, the messenger. Ella May Duffin and Alice Acherson were satisfactory in their respective parts. The chorus sang the ensemble numbers with spirit, excelling in the "Good Night" chorale in the third act. Well staged under the direction of Raymond Crane; pleased very large attendance.——ITEMS: Gilbert Clayton closed his engagement with the Lincoln Park Opera co. 13 and left for New York, having signed with The Girl in the Train co.—The new Palace Theatre will open 22 with vaudeville and pictures.—Wright Huntington closed a very successful engagement of eleven weeks at Fairview Park, Dayton, O., 13, and left for New York 14. He has had several good offers for next season.—I. N. Boas, manager of the Bijou, has gone to Penk's Island, Me., on his vacation.—Clifford Meech has been engaged as musical director of the Lincoln Park Opera co.—Barlow's ponies and dogs were the attraction at Island Park 15-20.—H. S. Hadfield, who has been spending his vacation at Homerest, Westwood, Mass., has returned to New York.—Thanks are extended to the Adolf Phillipp co. for a copy of "The Phillipp Rag," which is very interesting.—William Wadsworth (Dare Devil Dash), who was so badly injured by falling at Island Park, R. I., 5, died at St. Agnes' Hospital, in this city, 13, of tetanus. A pathetic feature in connection with his death was the arrival of his wife from Youngstown, O., two hours after her husband had breathed his last. The remains were taken to Ohio 14. He was twenty-eight years old, and leaves a widow and three months old baby.—W. B. Stecker will be the manager of the new Palace Theatre. The booking will be done by the United Booking Office. Independent pictures will be shown.—Sheedy's Newport Theatre is drawing an immense attendance at every performance.

W. F. GEE.

**LOWELL.**—SCENIC (F. T. Carroll, res. mgr.): Opening date has been set for Sept. 5. House is of fireproof construction, with seating capacity of 1,600; stage 56 feet wide from wall to wall and 33 feet from box to box, depth 30 feet 6 inches. The owner is George B. White and the lessees are Jennings and Bradstreet, all of Boston. Policy is to be stock and vaudeville at popular prices. Outlook for business is bright.

**GARDNER.**—THEATRE (W. A. Wesley): Girl of the Mountains Sept. 9. St. Elmo 12. Gay White Way 14.

### MICHIGAN.

**GRAND RAPIDS.**—POWERS (Mrs. L. S. Billman): Will open for the Home Coming Week celebration 21 with The Three Twins. The Girl in the Taxi will be the Fair Week attraction. Mrs. Fiske in Becky Sharp Sept. 5. The Sheehan Grand Opera co. 6, 7.——MAJESTIC (Orin Stair): Opens 21 with The Girl from the U. S. A.——GARRICK: In Wyoming 21-27.——AIRDOME (A. J. Gillingham): Higby Stock co. in The Devil 21-27.——RAMONA (L. J. Delamarter): Week of 14 furnished uniformly excellent bill with Gennaro and His Venetian Band as a headliner; also Melville and Higgins in Just a Little Fun, a hit; the Four Floods, Harold Forbes and Carrie Bowman in A Boy and a Girl, Webster-Cullison, Lucie K. Villa and co. in Stanza, Lily Lena 21-26.

**PORT HURON.**—CITY OPERA HOUSE (Sam Hastwell): The Three Twins 14 opened season and was well received. Cast included Victor Morley, M. Ethan Allen, Beggie Morris, Edward Wade, Albert Livingston, Edward P. Bower, Frank Smith, Harry Collins, Ada Bateman, Lillian Sadler, Minnie Allen, Marie Banchonetti, Helen Du Bois, Estell Colbert, Louise Hardy, and Florence Butler.——ITEM: Manager Hartwell, who was at the Majestic last season, will manage the City this year.


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**SAULT STE. MARIE.**—SOO OPERA HOUSE (H. P. Jordan): The Tom Marks co. 1-13 pleased large business in That Irish Boarder. In North Carolina, The Boss of Killarney, The Hypocrite, Sergeant Rafferty, The Detective, A Wife's Devotion, Jerry, The Irish Emigrant, An Irishman's Luck, A Soldier of France, The Girl I Love, Edward Russell Stock co. 15-20.

**KALAMAZOO.**—FULLER (W. J. Donnelly): Season opens with The Three Twins 30;

matinee and night. The Light Eternal 27. The Rosary 30.——MAJESTIC (Harry W. Crull): Opens with vaudeville 22.

OWOSSO.—THEATRE (A. G. Abbott): The Three Twins opened the season 10 to a packed house; fine attraction. The Vulture 27. The Girl from U. S. A. Sept. 5. The Pinkerton Girl 8. Ishmael 7. Rosalind at the Gate 8.

## MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): The Forbes Stock co. in Charley's Aunt 8-14; large audiences at every performance. Mr. Forbes in the leading role was seen to good advantage; co. gave able support. A Gilded Fool 15-19. This closes a remarkably successful season for this co. and both press and public have been liberal with praise and patronage. Mrs. Fiske in Becky Sharp and Pillars of Society 20.

## NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures 15-20 opened to good attendance. Bell and Washburn, comedy sketch team; Jack Altken, singing and dancing comedian, and Pounder, juggler. Helen Grayce co. 22-27.——ITEM: Jacob Wendell, Jr., who is summering in Kittery, Me., and this city, leaves this week for Chatauqua, N. Y., to fill an engagement with Francis Wilson in a benefit performance for the Chautauqua Association 15. The offering will be The Little Father of the Wilderness. Mr. Wendell will play the part of the priest in the production.

DOVER.—CITY OPERA HOUSE (Corson and King): Opens with Girls Sept. 2.

## NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Opening of the regular season 26, when Beverly will be presented, closely followed by other attractions not yet announced. Twenty-two hundred people came, saw and were amply repaid for so doing on the 13th. This week-end bill, consisting of Mazie Lee and the Quinn Brothers, the Clever Trio, John V. Connelly, Allen and Kenna, and pictures, was an attractive one. Vaudeville and pictures 20.——ITEMS: Victor Giesler, a former vaudeville partner of "Jack" Connelly, is expected in town this week.—Mrs. Lanning, wife of Manager Lanning, left 20 for Atlantic City for a sojourn of several weeks.—The Majestic, a local motion picture and vaudeville house, reopened 15, offering four reels of Independent pictures, with the usual Saturday vaudeville offerings.—After an all-Summer rest and a trip to Denver, Colo., Mazie Lee has fully recovered from her recent illness and rejoined the Quinn Brothers.—Manager Albertus Church, of the Majestic, has returned to town, after spending several weeks in the mountains, where he went for the benefit of his health.—Burlington Island Park and Rancocas Park, after a prosperous season, close on Labor Day.—Clarence Bennett, the actor-playwright-artist and of the Bennett enterprises, ran over to New York last week.—The Mike' baseball club of this city went to Plainfield, N. J., and locked horns with the Mike of that burg, and returned with another victory to their unbroken chain.—The Metropolitan Concert Band, Burlington's famous musical organization, plays a three-day engagement at the G. A. R. Encampment to be held in Atlantic City in September.—Thomas Massey, director of the Auditorium orchestra, is filling a professional engagement at Gettysburg, Pa.—A handsome drop, depicting the beauties of Popocatepetl, the Smoking Mountain, and Iztaccihuatl, the White Lady, two of the noblest elevations in Mexico, from the brush of Clarence Bennett, has just been finished. One of the cos. playing The Holy City, of which he is the playwright, will use the scene. J. WILL BURR.

RED BANK.—LYCEUM (Fred Frick): Seven Days 5; good, to good house. Three Twins 9; fine, to S. R. O. Baby Mine (return) 12 to well pleased audience. The Big Banner Show 17; fine performance, to big house. McFadden's Flat 19; featuring Annie Hart. Around the Clock 19. In Gay New York 23. Miss Patsy 25. Prince of Pilsen 26.

## NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Law Dockstader's and His Twentieth Century Minstrels 19 gave a highly satisfactory performance; pleasing a full capacity audience; the musical features were especially noteworthy. The Comedy Stock co. 16-20 produced Old Heidelberg, which was warmly received by large and enthusiastic audiences, who thoroughly enjoyed the five acts of this interesting old German college play. Louis Leon Hall in the leading role of Karl scored a pronounced hit. Garis Mraying also came in for a large amount of praise. The Temple Quartette and College Boys supplied the musical numbers, and proved a pleasing feature of the production. The Beauty Spot 30. Mary Jane's Pa Sept. 2, 3. The Chocolate Soldier 5, 6. De Wolf Hopper in The Mattnee Idol 10. Madame X 12-14.——EMPIRE (James H. Rhodes, res. mgr.): Inaugurates the burlesque season 29-31, with Robie's Knickerbockers.——ITEMS: Awaiting the legal delay pertaining to the completion of the new Clinton Theatre here, Manager H. H. Jacobs is booking Syndicate attraction for the Lyceum Theatre, Troy, N. Y., which house he is having remodeled and improved. Mr. Jacobs says it is his intentions to play the Lyceum in conjunction with the new Clinton, and is now negotiating for other houses for attractions of the Klaw and Erlanger Circuit.—The Columbia Amusement co. are to be congratulated upon securing for the third season the services of James H. Rhodes as resident manager of the Empire, for he has proven one of the most popular and successful managers ever located here.—The Gaiety Theatre opens for the season Sept. 5.—Professor A. S. Bendell has been engaged to furnish the music for Harmanus Bleecker Hall the coming season. He is a talented young musician, and the management could not have made a better selection. GEORGE W. HENRICK.

ELMIRA.—RORICK'S (Henry Taylor): The Runaways, as offered by the Manhattan Opera co. 15-20, proved a popular midsummer attraction, and pleased large houses. Allen Ramsey continued his capital comedy work as Bloch, and his songs went big. Henry Taylor was a dashing Robert Gray, and Frank French a humorous General Hardtack. Carl Stahl, who made his first appearance as Dave Budd, jumped into instant favor, and his pleasing baritone voice and personality made a most favorable impression. Gladys Caldwell made a fetching Dorothy Hardtack, and Marie White an interesting Josie May Darling. Gladys Moffatt made a hit as Princess Angelcake, and good work was also contributed by Frank Stevens as the Chancellor, Elsie Lurch as Miss Wheeler, and Briggs French, a newcomer, as Dr. Fleecem. George Lyding directed the orchestra most acceptably. The Grand Duchess 22-27.——MOZART (G. W. Middleton): George Evans Honey Boy Minstrels 22.——ITEMS: Repairs to the Family Theatre have been completed and it is to be reopened by Shea Brothers about Sept. 1 as a vaudeville house.—Extensive improvements are being made to the Lyceum, under the direction of Resident Manager Lee Norton preparatory to the opening early in September.—The baseball teams of the George Evans Honey Boy Minstrels and the Elmira Press Club will clash on the diamond at State League Park 22. The local newspaper men and dramatic correspondents have been practicing behind closed gates, under the captaincy of Frank E. Tripp, press representative of the Mozart Theatre, and await the conflict with much confidence. They expect to beat their opponents until they are black in the face, believing that while some baseball players are diamonds in the rough, others are rough in the diamond. George Evans will coach his minstrels from a chair back of third base.
J. MAXWELL BEERS.

ROCHESTER.—TEMPLE (J. H. Finn): Vaughan Glaser co. in At the Mercy of Tiberius 15-20; packed houses greeted each performance of the third week of Mr. Glaser's engagement. There was an unusual interest in the play, in that it is the work of a Rochester actor, a member of the Glaser co., Charles Carver. It is good, old-fashioned melodrama, with plenty of incidents and a good theme for its purpose. It is a dramatization of the novel of the same name. Splendid opportunities were given Miss Courtnay. She played with good taste throughout the piece. Mr. Glaser makes the most of the scenes allotted to him. Frederick Kerby deserved much credit for a splendid piece of character acting. All on Account of Eliza 22-27.——ITEMS: In another week most of the theatres will be reopened for the season of 1910-1911.—The Lyceum will open with George Evans' Honey Boy Minstrels 23, 24.—Al. G. Field's Minstrels will open the Baker 26.—The Corinthian's first attraction is The Greater New York Stars 20-27.—Manager M. E. Wolff, of the Lyceum, who has been spending the Summer in Europe, has returned to the city. Mr. Wolff has given out a partial list of the attractions for the Lyceum this coming season comprising the best to be offered.—The many friends of W. R. Corris, the genial treasurer of the Lyceum, are congratulating him on his recent marriage. E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Law Dockstader and His Twentieth Century Minstrels were the attraction the 10th, and certainly lived up to its name. There were many novel features, including an airship and a burlesque on Chantecler and the Jeffries-Johnson fight pictures. Ed Mazier, "Happy" Naulty, Carrol Johnson, Charles Falk, and Law himself performed to great advantage. Standing room was at a premium.——ITEMS: The Mohawk Theatre, which was closed for the Summer, will reopen 29, after thorough renovation. It will be in The Eastern Wheel, the same as last season, and will again be under the capable management of Charles T. Taylor. The opening attraction will be The Queens of the Jardin de Paris.—The Majestic Theatre will open the season 29 with The Girl from Rector's.
NATHAN SAHR.

SYRACUSE.—WIETING (John L. Kerr): Law Dockstader's Minstrels 19, 20.——BASTABLE (S. Bastable): Season opens with The Girl from Rector's 26, 27.——ITEMS: The Grand opens the vaudeville season 22.—Ines Plummer, daughter of Manager Charles H. Plummer, of the Grand, has been engaged as ingenue with Sydney Drew's co.—The Wieting is being redecorated in preparation for the opening 19.—John Muldoon, formerly of the Bastable and last season manager of the Jefferson, Auburn, N. Y., goes to the Murray Hill, New York, as treasurer next season.—Edward Trautman, the musical director, is spending a few days at his home here.
E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Law Dockstader 18; well received. The Girl from Rector's 23. Black Patti 26.——ITEM: State Firemen's Convention is a great success so far. About 50,000 visitors in the city, which is in gala attire.
GEORGE A. KRATING.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): Law Dockstader's Minstrels 12 in a minstrel musical comedy were welcomed by a large and delighted audience. The Girl from Rector's 13 pleased a fair sized house. Black Patti with A Trip to Africa 15 had her usual big attendance of enthusiastic patrons. The Blue Mouse made her annual visit 16 to large patronage. The Rollicking Girl 17, 18 canceled. Wrestling match pictures 19. Chauncey Olcott in his new play, Harry of Ballymore, 23, 24. The Girl in the Taxi 26, 27. Three Weeks 30 canceled. George "Honey Boy" Minstrels 31. The Lottery Man Sept. 1. Beverly 6.——CONVENTION HALL: The all-headliners vaudeville for the benefit of Saratoga Lodge, No. 161, B. P. O. E., 13, had an audience of over 1,600 pleased patrons. W. B. Watson's Beef Trust co. 24.——CONGRESS SPRING PARK: Alfredo Salmaggi, tenor of the Boston Grand Opera co., supported by La Scala Orchestra, gave a concert 14 before a large and greatly pleased audience.

ROME.—LYRIC (Edward J. Gatley): The Stage Struck Kids in Boys Wanted; Naval Trio, comedy singing, and Kilpatrick, juggler, 11-13; Dalton Troupe of Six Aerialists, which is the best act here this season, is drawing enormous crowds; Pete Lawrence Trio in comedy skit, and Mary Davis, character comedienne, are furnishing an excellent entertainment 15-17. The pictures are also unusually good, and the house packed at every performance.

OSWEGO.—RICHARDSON (Earl Burgess): Vaudeville and pictures continued to immense business 9-15. The Royal Mexican Serenaders 10-13 made big hit. Dockstader's Minstrels 22 canceled, causing much disappointment.——ITEM: The new Hippodrome, being erected by Charles P. Gilmore, will open Labor Day. It is reported that Marcus Loew will have the booking.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz): Season will open with The Girl from Rector's 31. The Climax Sept. 9. Quincy Adams Sawyer 16. Just Out of College 21, 22. Lyman H. Howe's pictures 23. Human Hearts 24. De Rue Brothers' Minstrels 30.——ITEM: Manager Haltz has made a good many improvements in this house since last season.

JAMESTOWN.—CELERON (J. J. Waters): Six Musical Cuttys, Gordon Eldrid and co. in a farce, Won by a Leg; Quinlan and Richards in comedy sketch, The Traveling Dentist; Clark and Bergman, singing and dancing; Skrema Sisters in ring and trapeze work, and motion pictures; all good and big business 18-20.

GLENS FALLS.—EMPIRE (J. A. Holden, res. mgr.): Dockstader's Minstrels 11; excellent business. Black Patti 16; fair business; co. gave satisfaction.


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UTICA.—MAJESTIC (J. O. Brookes): Law Dockstader and His Twentieth Century Minstrels 15; matinee and evening to crowded houses; a fine performance.

NEWBURGH.—ACADEMY (Fred M. Taylor): Girls 18. Motion pictures 19-27.

## OHIO.

URBANA.—CLIFFORD (Edward Clifford): The midweek "glow" pictures pleased good business 10. Cutler Stock co. opens 22 (Fair Week).——LYRIC (Willoughby and Glick): J. B. Riley's Marionettes and clog dancing 18-20.——ITEM: Frank Powers, stage-manager, of Connellsville, Pa., paid short visit to his old home here. WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): King Stock co. in Lena Rivers, St. Elmo, Jane Eyre, and The Angel of the Mine 8-13 to fair houses. Cast included Leah R. Nelson, George H. Ritter, Mina Griffin, Haley Myers, Walter Pane, Leonard A. Emmert, Horace J. Lhuey, Ed S. Lewis, Goldie Gorrell, and Aaron W. Honey. Himmelein's Associate Players in Arizona, The Sweetest Girl in Dixie, Anita, the Singing Girl; Princess of Patches, The Great Devereaux Case, and Ishmael 15-20; capable co. and fair patronage. Cast included Jack Morrisey, Dan Malloy, William Echols, Ira M. Earle, Jack Parsons, Hugh Wright, George Hughes, Hasel Corinne, Ruth Macauley, Frances Clayton, and Bessie Dainty. Stock co. 22-27.——SPRING GROVE CASINO (Harry A. Ketcham): Rod's Musical co. closed season 13. Mr. Rodrigues and his co. gave very good satisfaction and made many friends here. The Nelson Musical Comedy co. in The Rajah of Bhong and The College Girls 14-20 to fair business.

PORTSMOUTH.—GRAND (Fred Higley): John W. Vogel's Minstrels 16 played to good business; Charley Gano, one of the premier end men, scored a hit.——ITEM: Manager H. H. Russell arrived in the city Monday, and is in receipt of a letter from Gus Sun, of the Sun and Murary Circuit, requesting him to have the Old Orpheum remodeled and ready to open with the New Orpheum 29. By the reopening of the Old Orpheum, Portsmouth, will have three vaudeville houses.

NEW PHILADELPHIA.—STAR: The Cook Stock co. 15-20.——HIPP. (Ackey Brothers): The College Girl 11-13 pleased S. R. O. The Topsy Turvy Flats 16-17 to full house.——ITEM: Manager A. A. Bowers, of the Union Opera House, returned from his trip to New York, where he attended to season's booking.

DELPHOS.—STREETER OPERA HOUSE (Nat S. Smith): ITEMS: Nat Smith, of Salem, O., has leased this house for the season.—F. H. Stoup, who has held this position during past seven years, will devote all his time to his motion picture house.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures to good business 12-20. Hyde's Theatre Party 29-Sept. 3.——ITEM: Theatregoers here are growing anxious for the theatrical season to open.

URBICHSVILLE.—CITY OPERA HOUSE (Elwin and Van Ostran): Vogel's Minstrels Sept. 8. High School Girls (burlesque) 9. His Perkins 7, and The Little Homesteader 8.

KENTON.—GRAND: Opens 22 (Fair Week) with Hyde's Theatre Party. The Doll and Dollars Sept. 9. Greenstark 22. Girl from U. S. A. 27.

WARREN.—OPERA HOUSE (John J. Murray): Al. Field's Minstrels 19 will open the regular season.

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## PENNSYLVANIA.

**READING.**—ACADEMY (Phil Levy, res. mgr.): Will open with Graustark 22. From all indications it will be one of the most successful seasons of recent years, as a great many big dramatic and musical productions are scheduled. The same efficient staff of employees has been retained.——AUDITORIUM (The Auditorium Co.): Pictures of the Jeffries-Johnson fight 19.——CARSONIA PARK THEATRE: Motion pictures 15-20.——ITEMS: The Orpheum opened its doors for the season 15, under the management of Wilmer and Vincent, and with Mr. Egan as local manager, succeeding Frank D. Hill, who will be in charge of the new Lyric. Capacity houses at every performance. The bill was headed by B. A. Rolfe's latest and greatest conception, The Courtiers, consisting of twelve instrumentalists and singers. The scenery carried is elaborate, and the act as a whole destined to be a success.—William K. Goldenberg, until recently manager of the Casino, a Philadelphia burlesque house, has been appointed manager of the Palace, to succeed Bodo R. Ziets. Mr. Ziets has become manager of the Newmeyer Theatre at Easton, operated by William R. Gane, formerly identified with the moving pictures Co. of America, which controls the Palace. The same policy will be continued at the Palace.—The Black Cat, formerly known as the Star, but closed for the past several months, was reopened as a motion picture house by the new manager, D. Youse.—Kelly, King of Aeronauts, will give parachute leaps at Carsonia Park 29-Sept. 3.

**SCRANTON.**—POLI (J. H. Docking): The Great Divide was the offering for week of 15 to capacity business. Mabel Montgomery in the character of Ruth Jordon scored another decided and well merited hit, and was accorded many curtain calls. Lewis J. Cody (his first appearance here) as Stephen Ghent proved himself an actor of no mean merit, carrying his audience by storm, and securing the most brilliant hit of the season, if one may judge by the numerous hearty curtain calls. Thaddeus Gray as Phillip Jordon, Royal Tracy as Winthrop Newbury, Daniel Lawlor as Dutch, John Harold as Pedro, Maud Atkinson as Mrs. Jordon, Pearl Gray as Polly Jordon were excellent, and merit special mention. The others: Barton Williams, Lawrence Barbour, James Dempsey, and Harry Leavenworth. The staging and scenery were fine. For week of 22 The Wolf.——ITEMS: Robert Wayne, leading man, and Robert Lee Allen, comedian of the co., have resigned to join other cos. The vaudeville season of the Poli will open the 29th.—William P. Lynott, who sings illustrated songs at the Poli, has become a great favorite.—The Lyceum and Academy are undergoing extensive repairs preparatory to opening in the near future.—Joseph Sullivan, formerly treasurer of the Academy, has been made treasurer of the Columbia Theatre.

**JOHNSTOWN.**—CAMBRIA (H. W. Scherer): The Yankee Doodle Girls 11; fine attraction and good business. Bowery Burlesquers 12; good attraction and business. Sam Devere's Own co. 16; good attraction and business. The Wife Tamers 17. Follies of the Day 18. Empire Burlesquers 20.——MAJESTIC (M. J. Boyle): The Summer Stock co. in The Great Divide 15-20.——ITEMS: Business is beating all records these days; the matinee last week for The Two Orphans broke all records for attendance.—Frances McHenry left for Des Moines, Ia., to join the Princess Theatre Stock co. She left greatly regretted by a large clientele. Lola Downin, of Percy Williams' Crescent Stock co., Brooklyn, takes Miss McHenry's place.

**HARRISBURG.**—MAJESTIC (N. G. Miller): The Wife Tamers to good business 15; this piece was originally The Florist's Shop. The co. is very meritorious, and the play, like all of the Savage productions, is handsomely staged.——ORPHEUM (C. F. Hopkins): Will open 22 with the usual vaudeville entertainment. This is somewhat earlier than on previous seasons. The same house staff will officiate as for some years past.

**WILLIAMSPORT.**—VALLAMONT PAVILION (William H. Amer): Clara Turner Stock co. in Dolly Varden and Beyond the Great Divide 15-20 to fair sized and appreciative audiences; nicely staged.——FAMILY (Fred Lamade): Manager Lamade returned from his three months' trip abroad, and promises to present some novelties during coming season.

**POTTSTOWN.**—GRAND OPERA HOUSE (E. C. Mauger): Will reopen 29 with Miles New York, Jr. Graustark will follow 23.——ITEMS: Manager Mauger has booked a large number of standard attractions for the coming season.—The Passing Parade will open its season here 27.

## SOUTH CAROLINA.

**COLUMBIA.**—THEATRE (F. L. Brown): Smart Set 23. McFadden's Flats 30. St. Elmore Sept. 6. Queen of Moulin Rouge 9.——ITEM: Manager Brown has been notified of an important meeting Aug. 15, which he will attend at Chattanooga, Tenn., called by Jake Wells, president of the Southern Managers' Association.

## TEXAS.

**WICHITA FALLS.**—COLONIAL (Harrison and Spann): Hancock and co., magicians; very good; large business 8-10. Master Frank O'Farrell and Pete Naydene, children, in songs and comedy, 11-13; best this season; made big hit to largest houses this season.

**M'KINNEY.**—UNDER CANVAS: Harrison Theatre co. 15-27.

## VIRGINIA.

**WINCHESTER.**—AUDITORIUM (F. H. Hable): Season opens with Graustark 30. Human Hearts Sept. 5. The Girl from Missouri 8. Vogel's Minstrels 9. The house has enjoyed a fine Summer's business, with motion pictures, which will be continued on all open nights.

## WISCONSIN.

**FOND DU LAC.**—HENRY BOYLE THEATRE (P. B. Haber): Season opens 30 with The Plotters. Daniel Boone Sept. 1.

**SHEBOYGAN.**—OPERA HOUSE (W. H. Stoddard): Rosalind at Redgate 15; large house.

## CANADA.

**LONDON, ONT.**—OPERA HOUSE (John R. Minhinnick): Season opens Sept. 5; booking not announced as yet.——ITEM: The appointment of Mr. Minhinnick by A. J. Small, who owns the house, is a very popular one here.

**ST. CATHARINES, ONT.**—OPERA HOUSE (F. J. Lalor): The Three Twins 13 delighted big business. Ole Olsen 20.——ITEM: The house, under the management of F. J. Lalor, gives every evidence of having the best season's business in its history.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): St. Louis, Mo., 21-27, Chicago, Ill., 28-Sept. 3.

AT SUNRISE (F. P. Miller, mgr.): Boyne City, Mich., 23, Pellston 24, Grayling 25, Indian River 26, Cheboygan 27.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Erie, Pa., 25, Ashtabula, O., 26, Elyria 28, Toledo 29-Sept. 3.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 22—indefinite.

BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—indefinite.

BACHELOR'S HONEYMOON (Southern): Gilson and Bradfield, mgrs.): Mankato, Minn., 24, St. Peter 25, Redwood Falls 26, Marshall 27, Montevideo 29, Blassdon, S. D., 30, Milbank 31, Webster Sept. 1, Groton 2, Aberdeen 3, Ellendale 4.

BEULAH (Ben Kahn, mgr.): Trenton, N. J., 30.

BEVERLY (Eastern: Delamater and Morris, Inc., mgrs.): Columbus, O., 22-24, Paris, Ill., 25, Jefferson City, Mo., 26, Boonville 27, Kansas City 29-Sept. 3.

BEYOND PARDON (John R. Price Amusement Co. mgrs.): Monroe, N. Y., 8, Florida 9.

BOBBY BURNIT (Henry B. Harris, mgr.): New York city Aug. 22—indefinite.

BRASS BOTTLE (Charles Frohman, mgr.): New York city Aug. 11—indefinite.

BREWSTER'S MILLIONS (Al. Bich, mgr.): Newark, N. J., 22-27, Boston, Mass., 29-Sept. 8.

CHECKERS (Stair and Havlin, mgrs.): Worcester, Mass., 29-Sept. 3.

CHINATOWN TRUNK MYSTERY: Philadelphia, Pa., 22-27.

CLIMAX (Joseph Weber, mgr.): Boston, Mass., 29-Sept. 3.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): Buffalo, N. Y., 22-24, New York city 29—indefinite.

COUNTY SHERIFF (Chas. H. Brooks, mgr.): Milo, Me., 23, Millinocket 24, Island Falls 25, Ft. Fairfield 26, Presque Isle 27, Caribou 29, Houlton 31, Woodstock, Can., Sept. 1, Fredericton 2, McAdam 3.

COWBOY AND THE THIEF (Rowland and Clifford Amusement Co., props.): Waterloo, Ia., 23, Marshalltown 24, Omaha, Neb., 26, 27, Kansas City, Mo., 28-Sept. 3.

DANIEL BOONE ON THE TRAIL (Central: Robert H. Harris, mgr.): Assumption, Ill., 24, Nakomis 25, Sorento 26, Edwardsville 27, Collinsville 28, Jerseyville 29, Greenfield 30, Barry 31, Hannibal, Mo., Sept. 1, Canton 2, Quincy, Ill., 3.

DANIEL BOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Shelbyville, Ind., 23, Connersville 24, Richmond 25, Muncie 26, New Castle 27, Terre Haute 29, Brasil 30, Linton 31, Vincennes Sept. 1, Henderson, Ky., 2, Owensboro 3.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Wausaw, Wis., 24, Merrill 25, Tomahawk 26, Prentice 27, Rhinelander 28, Antigo 29, Crandon 30, New London 31, Lond Sept. 1, Shawano 2, Sturgeon Bay 3.

ELI AND JANE (Harry Green, mgr.): Milroy, Ind., 23, North Vernon 24, Huntingburg 25, Petersburg 26, Bloomfield 27, Dupey Sept. 3.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Minneapolis, Minn., 23-24, St. Paul 25-27, Milwaukee, Wis., 29-Sept. 3.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., 25-Sept. 3.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Aug. 8-Sept. 3.

GET RICH QUICK WALLINGFORD: Atlantic City, N. J., 29.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): King City, Mo., 24, Union Star 25, Clarksdale 26, Maysville 27, Winston 29, Kidder 30, Hamilton 31, Kingston Sept. 1, Polo 2, Lawson 3.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Vinal Haven, Me., 23, Stonington 24, Waldoboro 25, Damariscotta 26, Rumford 29, Farmington 30, Sanford 31, Rochester, N. H., Sept. 1, Ipswich, Mass., 2, Gloucester 3.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city 22-27, Boston, Mass., 29-Sept. 3.

GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Dwight, Ill., Sept. 1, Pontiac 2, Lincoln 3.

GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Grand Rapids, Mich., 21-27, Battle Creek 28, 29, Belding 30, Big Rapids 31, Mt. Pleasant 2, Owosso 3, Saginaw 4.

GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): Peoria, Ill., Sept. 4-8.

GIRL IN WAITING (Cohan and Harris, mgrs.): Buffalo, N. Y., 29-Sept. 3.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Haverstraw, N. Y., 23, Walden 24, Fishkill 25, Long Branch, N. J., 26, Red Bank 27, Newark 29-Sept. 3.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Pottstown, Pa., 23, Carlisle 24, Chambersburg 25, Gettysburg 26, Annapolis, Md., 27, Martinsburg, W. Va., 29, Winchester, Va., 30, Harrisonburg 31, Staunton Sept. 1, Lynchburg 2, Salisbury, N. C., 3.

HELLO, BILL (Mahara and Bruno, mgrs.): Granite Falls, Minn., 23, Tracy 24, Sheldon, Ia., 24-26, Hartley 27, Chatsworth 28, Inwood 29, Rock Rapids 30-Sept. 2, Sanborn 3, Cherokee 5.

HENDRICKS, BEN (J. H. Hewitt, mgr.): Tillsonburg, Can., 23, Drummondville 24, St. Thomas 25, Woodstock 26, Petrolia 27.

HOME TIES (Marion Russell, mgr.): Bayonne, N. J., 22-24, Paterson 25-27, Scranton 29, Honesdale, Pa., 30, Middletown, N. Y., 31, Newburgh Sept. 1, Kingston 2, Johnstown 3.

HER SON: Chicago, Ill., 7-27.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): St. Paul, Minn., 28-Sept. 3.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Catskill, N. Y., 29, Kingston 30, Walden 31, Fishkill Sept. 1, Long Branch, N. J., 2, Red Bank 3.

JIM THE PENMAN (Wm. A. Brady, mgr.): Chicago, Ill., 15-Sept. 3.

JUST AS THE SUN WENT DOWN: St. Louis, Mo., 21-27.

LIGHT ETERNAL (M. E. Rice, mgr.): Ft. Wayne, Ind., 25, 26, Kalamazoo, Mich., 27, Grand Rapids 28-31.

LIPMAN, CLARA (Wm. A. Brady, mgr.): New York city Aug. 15—indefinite.

LIVE WIRE (Klimt and Gazzolo, mgrs.): Springfield, Ill., 28-31, Peoria Sept. 1-3.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Boston, Mass., 22-Sept. 3.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): New York city Aug. 9—indefinite.

MADAME X (Henry W. Savage, mgr.): New York city Aug. 29—indefinite.

MANN, LOUIS (Wm. A. Brady, mgr.): New York city June 27—indefinite.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): Memphis, Tenn., 29-Sept. 3.

MISSOURI GIRL (Jos. Rith, mgr.): Manaquan, N. J., 23, Salem 27, Dover, Del., 29, Bridgeville 30, Laurel 31, Salisbury, Md., Sept. 1, Princess Anne 2, Crisfield 3.

NEWMAN, JOSEPH (Louis A. Reilly, mgr.): Brighton, Colo., 24, Denver 25, Las Animas 26, Holly 27, Lamar 29, Raton, N. Mex., 30, Dawson 31, Springer Sept. 1, Trinidad, Colo., 2, Walsenburg 3.

OLCOTT, CHAUNCEY (Aug. Piton, mgr.): Saratoga, N. Y., 23, 24, Minneapolis, Minn., 29-Sept. 3.

OUR MISS GIBBS (Charles Frohman, mgr.): Atlantic City, N. J., 22-27, New York city 29—indefinite.

OUR NEW MINISTER (Harry Doel Parker, mgr.): Rochester, Pa., 23, Mansfield, O., 25, Lima 26, Ft. Wayne, Ind., 27, So. Chicago, Ill., 28, Ottawa 29, Streator 30, La Salle 31, Moline Sept. 1, Davenport, Ia., 2, Cedar Rapids 3.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Cleveland, O., 22-27, Detroit, Mich., 28-Sept. 3.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Joliet, Ill., Sept. 3, Aurora 4.

POYNTER, BEULAH (Harry J. Jackson, mgr.): Pittsburgh, Pa., 22-27, Cleveland, O., 28-Sept. 3.

ROSARY (Rowland and Clifford, inc., mgrs.): Peoria, Ill., 21-24, Springfield 25-27, St. Louis, Mo., 28-Sept. 3.

ROSARY (Rowland and Clifford, inc., mgrs.): Michigan City, Ind., 23, South Bend 24, Kalamazoo, Mich., 26, Battle Creek 27, Grand Rapids Sept. 1-3.

ROYAL SLAVE (Geo. H. Rubb, mgr.): Ithaca, Mich., 23, Stanton 24, Greenville 25, Portland 27.

ST. ELMO (Glaser and Stair, mgrs.): Indianapolis, Ind., 29-Sept. 3.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., 29-Sept. 10.

SHOEMAKER (Gus Hill, mgr.): Brooklyn, N. Y., 22-27, Baltimore, Md., 29-Sept. 3.

SIR PERKINS (C. Jay Smith, mgr.): West Branch, Mich., 23, Midland 24, Saginaw 25, Bad Axe 26, Cass City 27, Sartinaw 29, Marysville 29, Gageton 30, Marlette 31, Islay City Sept. 1, Oxford 2, Pontiac 3, Owosso 4.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city Aug. 15—indefinite.

SPOONER, EDNA MAY: Brooklyn, N. Y., 29-Sept. 3.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., 21-27.

STARR, FRANCES (David Belasco, mgr.): Atlantic City, N. J., 22-27.

THERESE, SEE NIGHT ROSER (Adolf Phillip, mgr.): New York city Sept. 1—indefinite.

THIEF (No. 1): A. H. Woods Productions Co., mgrs.): Pittsburgh, Pa., 29-Sept. 3.

THIEF (No. 2): A. H. Woods Productions Co., mgrs.): Brooklyn, N. Y., 29-Sept. 3.

THREE WEEKS: Boston, Mass., 22-27, Saratoga Springs, N. Y., 29-Sept. 3.

TILLY OLSON (Carl M. Dalton's): Sturgeon Bay, Wis., 23.

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TRAIL OF THE LONESOME PINE (Delamater and Norris, mgrs.): Chicago, Ill., 22-27, Kalamazoo, Mich., 29.
UNCLE TOM'S CABIN (Al. W. Martin's: W. Kibbie, mgr.): Dayton, O., 22-24, Columbus 25-27, Akron 29-31.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Detroit, Mich., 21-27, Chicago, Ill., 28-Sept. 3.
UPSTART (Bertram Harrison, mgr.): New York city Sept. 5—indefinite.
VILLAGE POSTMASTER (H. H. Rude, mgr.): Gillespie, Ill., 23, Hillsboro 24, Tokomis 25, Ramsey 26, Girard 27.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 22—indefinite.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Denver, Colo., 22-27.
WILDFIRE (Harry Doel Parker, mgr.): Washington, D. C., 22-27, Nashville, Tenn., 29-Sept. 3.
WOLF (Rowland and Clifford, props.): East St. Louis, Ill., 4-7.
WOLF (Stair and Havlin, mgrs.): Jersey City, N. J., 29-Sept. 3.

### STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALBEE (Chas. Lovenberg, mgr.): Providence, R. I., 16—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ATHON: Medford, Ore.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENJAMIN PLAYERS: Richmond, Va., May 23—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP, CHESTER: Monmouth, Ill.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Detroit, Mich., Aug. 1—indefinite.
BROWN, KIRK (J. T. Macauley, mgr.): Brooklyn, N. Y., Aug. 1-27.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLIER, WILLIAM: Denver, Colo., 7-Sept. 3.
COLONIAL: Cleveland, O.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
COLUMBIA: Washington, D. C.—indefinite.
COMEDY (F. Ray Comstock, mgr.): Albany, N. Y., 1-27.
DORNER: Electric Park, Newark, N. J., July 4—indefinite.
ELITCH: Denver, Colo.—indefinite.
GIRTON: Los Angeles, Cal., July 19—indefinite.
GLASER, VAUGHAN: Rochester, N. Y., July 25-Sept. 3.
GORMAN: Lincoln, Neb., Aug. 29—indefinite.
HACKETT, JAMES K.: San Francisco, Cal., July 11—indefinite.
HALL, LOUIS LEON: Trenton, N. J.—indefinite.
HARNED, VIRGINIA: Los Angeles, Cal., July 11-Sept. 12.
HARTT: Kalamazoo, Mich.—indefinite.
HASWELL, PERCY: Toronto, Ont., 8-27.
HAVLIN (Wm. Garess, mgr.): St. Louis, Mo., Aug. 7—indefinite.
HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20-Aug. 27.
HORNE'S: Dayton, O.—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KING, CHARLES: San Diego, Cal.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.
LE MOYNE: Riverside, Cal., June 6—indefinite.
LOIS: Seattle, Wash.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
MORISON, LINDSAY: Boston, Mass., June 20—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 27, Minneapolis 28-Sept. 3.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): New York city June 7-Aug. 27, Hoboken, N. J., 29—indefinite.
POLI (J. H. Docking, mgr.): Scranton, Pa.—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., June 27—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., 5—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., 9—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., 5—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn.—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS BRYANT: Vincennes, Ind., July 24—indefinite.
ROBERTS, FLORENCE: Cleveland, O., 8-27.
ROD: Fairview Park, Dayton, O.—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SIGHTS: Fort Dodge, Ia., June 27—indefinite.
STOCKWELL (Louis R. Stockwell, mgr.): San Francisco, Cal., July 24—indefinite.
STUBBS-WILSON PLAYERS: Olentangy Park, Columbus, O.—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.
SUMMERS' (G. H. Summers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA: Williamsport, Pa.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

### TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.): Webb City, Mo., 21-Sept. 3.
BAILEY-LOCKWOOD: Independence, Kan., 21-Sept. 3.
BRIANT BROS. (Roy Briant, mgr.): Newton, Kan., 22-Sept. 3.
BURGESS (W. G. Burgess, mgr.): Junction City, Kan., 29-Sept. 3.
CASH, BURLEIGH (Burleigh Cash, mgr.): Emporia, Kan., 22-Sept. 3.
CHAUNCEY-KRIPPEN (Fred Chauncey, mgr.): Hagerstown, Md., 22-27, Phoenixville, Pa., 29-Sept. 3.
CHICAGO STOCK (Chas. H. RoseKam, mgr.): Niagara Falls, N. Y., 8-30.
COPELAND BROS.: Ottawa, Kan., 22-Sept. 3.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Cambridge, Ill., 22-27.
CULHANE'S COMEDIANS (Madelyn Allyn, mgr.): Washington Court House, O., 22-27.
CUTTER (Allen C. White, mgr.): Urbana, O., 23-27, Wapakoneta 29-Sept. 3.
DE LACEY, LEIGH (Monte Thompson, mgr.): Holyoke, Mass., 1-Sept. 3.
DOROTHY: Fremont, Neb., 22-Sept. 3.
DOYLE, EDWARD: Frankfort, Ind., 22-27.
EARLE STOCK (L. A. Earle, mgr.): Butler, Pa., 22-27.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Ft. Scott, Kan., 21-Sept. 3.
GRAHAM (Oscar Graham, mgr.): Atchison, Kan., 21-Sept. 3.
HALL, DON C.: Stevens Point, Wis., 22-Sept. 10.
HALL, HELEN (G. S. Flinders, mgr.): Lawrence, Kan., 22-Sept. 3.
HICKMAN-BESSEY (Harry G. Libon, mgr.): Coffeyville, Kan., 22-27, Edwardsville, Ill., 29-Sept. 3.
HILLMAN'S IDEAL (Jacy M. Hayes, mgr.): Cambridge, Neb., 22-27, Logan, Kan., 29-Sept. 3.
HORNE: Lima, O., 15-Sept. 3.
HOWARD: Washington, Pa., 22-27.
HUCHISON, LOUISE (Jack Huchison, mgr.): Jefferson City, Mo., 21-Sept. 3.
KEENE, LORRAINE: Beatrice, Neb., 22-Sept. 3.
KEITH (Cato S. Keith, mgr.): Bloomington, Ill., 22-27, Urbana 29-Sept. 3.
KELLY AND SHERMAN (S. L. Kelly, mgr.): Mexico, Mo., 22-27.
LATIMORE-LEIGH (Western: Bert Leigh, mgr.): Little Rock, Ark., 22-27.
LEWIS (W. F. Lewis, mgr.): Bradshaw, Neb., 22-27.
LEWIS-OLIVER: Pittsburg, Kan., 21-Sept. 3.
LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Kane, Pa., 22-27.
LYCEUM: Kearney, Neb., 22-Sept. 3.
MAHER, PHIL (Leslie E. Smith, mgr.): East Liverpool, O., 22-27, Sistersville, W. Va., 29-Sept. 3.
MAJESTIC: Council Bluffs, Ia., 22-Sept. 3.
MAXWELL-HALL (Jefferson Hall, mgr.): Kokomo, Ind., 22-27, Champaign, Ill., 29-Sept. 3.
METROPOLITAN: York, Neb., 22-Sept. 3.
MOREY (Le Comte and Fleecher's): McPherson, Kan., 22-27, Junction City 29-Sept. 3.
NICKERSON BROS.: Chanute, Kan., 21-Sept. 3.
PEOPLE'S: Sedalia, Mo., 21-Sept. 3.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Fairfield, Me., Aug. 1-Sept. 3.
REEVES, DOROTHY: Grand Island, Neb., 22-Sept. 3.
RUSH, EDMUND: Hastings, Neb., 22-Sept. 3.
SINCLAIR-WEBER (J. H. Weber, mgr.): Salina, Kan., 22-Sept. 3.
SPEDDEN AND PAIGE (Sam Spedden, mgr.): Greenville, Tex., 22-27.
SPENCE THEATRE (Harry Sohns, mgr.): Newton, Kan., 22-Sept. 3.
TAYLOR (H. W. Taylor, mgr.): Canton, O., 1-27, Alliance 29-Sept. 3.
TEMPEST (J. L. Tempest, mgr.): Boonville, N. Y., 22-27.
THORNE, MABEL (F. T. Parker, mgr.): Manhattan, Kan., 22-Sept. 3.
WHYTE DRAMATIC (Charles P. Whyte, mgr.): Springfield, Mo., 21-Sept. 3.
WOLFORD (H. L. Paul, mgr.): Beatrice, Neb., 22-Sept. 3.
YE COLONIAL (C. W. Benner, mgr.): Iola, Kan., 21-Sept. 3.

### OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
ARCADIANS (Chas. Frohman, mgr.): New York city, Aug. 1—indefinite.
BRECHAN OPERA (Thos. Quinlan, mgr.): Blackpool, Eng., Sept. 5-10, Dublin, Ire., 12-17, Belfast 19-24.
BRYANT OPERA: Idora Park, San Francisco, Cal.—indefinite.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 1—indefinite.
CAT AND THE FIDDLE (Foster Moore, mgr.): Waukegan, Ill., 26, Racine, Wis., 27, Kenosha 28, Waukesha 29, Neenah 30, Fond du Lac 31, Sheboygan Sept. 1, Oshkosh 2, Wausau 3, Eau Claire 4.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CLIFFORD, BILLY B. (Bob Le Roy, mgr.): St. Louis, Mo., 21-27.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Kansas City, Mo., 20-27, Topeka, Kan., 29.
FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): New York city June 20-Aug. 27.
GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 25—indefinite.
GIRL IN THE TAXI (A. H. Woods, mgr.): Pittsburgh, Pa., 22-27, Cleveland, O., 29-Sept. 3.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., Aug. 6—indefinite.
GIRLIES (Fred Thompson, mgr.): New York city June 13—indefinite.
GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
GRAND OPERA (Max Rabinoff, mgr.): Mexico City, Mex., Aug. 2-Oct. 15.
HAPPY HOOLIGAN (Gus Hill, mgr.): Washington, D. C., 29-Sept. 3.
HARTMAN, HARRIS: San Francisco, Cal., Aug. 7—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Sept. 5—indefinite.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): Michigan City, Ind., 25, Streator, Ill., 26, Ottawa 27, Peoria 28-31, Dubuque, Ia., Sept. 1, Cedar Rapids 2, Waterloo 3.
HOWARD, JOSEPH E. (Mort H. Singer, mgr.): Milwaukee, Wis., 22-27.
IN PANAMA (A. Rich Production Co.): Toronto, Ont., 22-27, Buffalo, N. Y., 29-Sept. 3.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.

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LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass., June 27—indefinite.
MADAME SHERRY (Fraze, Lederer and Woods, mgrs.): Chicago, Ill., April 10-Aug. 27. New York city 30—indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—indefinite.
McCOY, BESSIE (Charles Dillingham, mgr.): New York city Aug. 17—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Greensboro, N. C., 23, Winston-Salem 24, Charlotte 25, Columbia, S. C., 26, Sumter 27, Charleston 29, Savannah, Ga., 30, Macon 31, Montgomery, Ala., Sept. 1, Selma 2, Gulfport, Miss., 3.
MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., 8-Sept. 10.
MIDNIGHT SONS (Lew Fields, mgr.): Chicago, Ill., Aug. 1—indefinite.
MISS PATSY (Henry W. Savage, mgr.): Asbury Park, N. J., 22, 23, Red Bank 24, Reading, Pa., 25, Wilkes-Barre 26, Scranton 27, New York city 29—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Aug. 15—indefinite.
MORNING, NOON AND NIGHT (Mortimer M. Thiese, Inc., mgr.): Norfolk, Va., 29-Sept. 3.
MORTON COMIC OPERA: Allentown, Pa., June 13—indefinite.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill., 4-Sept. 3.
PHELAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Central): Charleston, Ill., 22-27.
POWELL AND COHAN'S MUSICAL COMEDY (Co. E): Independence, Ia., 22-27, Sterling, Ill., 29-Sept. 3.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Atlantic City, N. J., 22-27, Harrisburg, Pa., 29, Johnstown 30, East Liverpool, O., 31.
RING, BLANCHE (Lew Fields, mgr.): Asbury Park, N. J., 26, 27, Atlantic City 29-Sept. 3.
SCHOOL DAYS (Stair and Havlin, mgrs.): Bayonne, N. J., 25-27, Brooklyn, N. Y., 29-Sept. 10.
SHEEHAN, JOSEPH F.: Detroit, Mich., 8-Sept.
SHOW GIRL: Des Moines, Ia., 25-27, Omaha, Neb., 28.
SMART SET (Barton and Wiswell, mgrs.): Plainfield, N. J., 3.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Grand Forks, N. D., 24, Winnipeg, Man., 25-27, Fargo, N. D., 29, Miles City, Mont., 31, Billings Sept. 1, Helena 2, Great Falls 3, Butte 4.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.
SUPERBA (Edwin Warner, mgr.): Reading, Pa., Sept. 1-3.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Milwaukee, Wis., 21-27.
THREE MILLION DOLLARS (Charles Marks, mgr.): Boston, Mass., 1-27, Philadelphia, Pa., 29-Sept. 10.
THREE TWINS (Western; Jos. M. Gaites, mgr.): Grand Rapids, Mich., 21-25, South Bend, Ind., 26, La Crosse, Wis., 27, St. Paul, Minn., 28-Sept. 3.
UP AND DOWN BROADWAY (The Shuberts mgrs.): New York city July 18—indefinite.
WARE OPERA: Peak's Island, Me., June 27—indefinite.
WHALOM OPERA (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.
WHITE CITY STOCK (E. W. Ball, mgr.): Worcester, Mass., May 23—indefinite.
WIFE TAMERS (Henry W. Savage, mgr.): Chicago, Ill., Aug. 21—indefinite.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.
WINNING MISS (Boyle Woolfolk, mgr.): Connersville, Ind., 2, Newcastle 3.
WIZARD OF WISKLAND (Harry Scott, mgr.): Streator, Ill., Sept. 3, Joliet 4.
YAMA YAMA GIRLS: Hot Springs, Ark., 21-Sept. 3.
ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Oklahoma City, Okla., 15-27.

### MINSTRELS.

COBURN'S (J. A. Coburn, mgr.): Akron, O., 22-27.
DIXIE (Barton and Wiswell, mgrs.): Kansas City, Mo., 21-27.
DOCKSTADER'S, LEW (J. H. Decker, mgr.): Buffalo, N. Y., 22-24.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS, GEORGE: Springfield, Mass., 23, Buffalo, N. Y., 25-27, Saratoga Springs, N. Y., 31.
FIELD'S, AL. G.: Franklin, Pa., 23, Oil City 24, Titusville 25, Rochester, N. Y., 26, 27, Erie, Pa., 29, Youngstown, O., 30, Akron 31, Columbus Sept. 1-3.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Altona, Ill., 23, Oneida 24, Victoria 25, Watago 26, Orion 27.
GUY'S, ARTHUR L.: Troy, N. Y., 15-27.

### BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Chicago, Ill., 21-27.
BEAUTY TRUST (H. W. Thompson, mgr.): Kansas City, Mo., 21-27, Omaha, Neb., 28-Sept. 3.
BEHMAN SHOW (Jack Singer, mgr.): Baltimore, Md., 22-27.
BIG REVIEW (Henry P. Dixon, mgr.): Toronto, Ont., 22-27.
BOHEMIANS (Al. Lubin, mgr.): New York city 20-27.
BON TON: Chicago, Ill., 20-27.
BOWERY (E. Dick Rider, mgr.): Cincinnati, O., 21-27, Louisville, Ky., 28-Sept. 3.
BRIGADIERS (Louis Stark, mgr.): Chicago, Ill., 21-27.
BROADWAY GAIETY GIRLS (Louis Obersworth, mgr.): Louisville, Ky., 21-27.
CALIFORNIA GIRLS: Brooklyn, N. Y., 22-27.
COLLEGE GIRLS (Max Spiegel, mgr.): Pittsburgh, Pa., 22-27.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city 20-27.
CRACKERJACKS (Harry Leoni, mgr.): St. Louis, Mo., 20-27.
DAINTY DUCHESS: Detroit, Mich., 21-27.
DUCKLINGS (Frank Calder, mgr.): Buffalo, N. Y., 22-27.


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FOLLIES OF NEW YORK AND PARIS (H. M. Rosenthal, mgr.): Toronto, Ont., 22-27.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Louis, Mo., 21-27.
GINGER GIRLS (Lou Hurtig, mgr.): Toledo, O., 21-27.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Washington, D. C., 22-27.
HASTINGS' BIG SHOW: Philadelphia, Pa., 22-27.
IMPERIALS (Sim Williams, mgr.): New York city 22-27.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Newark, N. J., 20-27.
JERSEY LILIES (James Cooper, mgr.): New York city 22-27.
JOLLY GIRLS (R. E. Patton, mgr.): Baltimore, Md., 22-27.
KENTUCKY BELLES (C. E. Foreman, mgr.): Brooklyn, N. Y., 22-27.
KNICKERBOCKER (Louis Robie, mgr.): Boston, Mass., 22-27.
LADY BUCCANEERS (M. Strouse, mgr.): Cleveland, O., 21-27.
LONDON GAYETY GIRLS: Philadelphia, Pa., 22-27.
LOVE MAKERS (Sam Howe, mgr.): New York city 20-27.
MARATHON GIRLS (Phil Sheridan, mgr.): Newark, N. J., 20-27.
MERRY WHIRL (Louis Epstein, mgr.): Indianapolis, Ind., 22-24.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Philadelphia, Pa., 22-27, Baltimore, Md., 29-Sept. 3.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Philadelphia, Pa., 22-27.
MOULIN ROUGE (Maurice Jacobs, mgr.): Milwaukee, Wis., 21-27.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Brooklyn, N. Y., 22-27.
PAT WHITE'S GAYETY GIRLS (Walter Greaves, mgr.): Boston, Mass., 15-27.
PENNANT WINNERS (Bob Mills, mgr.): Kansas City, Mo., 21-27.
QUEEN OF BOHEMIA: Milwaukee, Wis., 27-Sept. 3.
RECTOR GIRLS (Morris Weinstock, mgr.): Scranton, Pa., 22-24, Wilkes-Barre 25-27.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): New York city 20-27.
RENTZ-SANTLEY (J. E. Early, mgr.): Boston, Mass., 20-27, New York city 29-Sept. 3.
ROLLICKERS: Detroit, Mich., 21-27.
ROLLICKING GIRLS: New York city 29-Sept. 3.
ROSE SYDELL'S (W. S. Campbell, mgr.): Washington, D. C., 22-27.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Brooklyn, N. Y., 22-27.
SHEAN AND GALLAGHER'S BIG BANNER (Frank Livingston, mgr.): New York city 20-27.
STAR AND GARTER (Frank Wiesburg, mgr.): Buffalo, N. Y., 20-27.
STAR SHOW GIRLS (John T. Baker, mgr.): Pittsburgh, Pa., 22-27.
VANITY FAIR (Gus Hill, mgr.): Pittsburgh, Pa., 22-27, Cincinnati, O., 29-Sept. 3.
WORLD OF PLEASURE (Gordon and North, mgrs.): Johnstown, Pa., 23, Indianapolis, Ind., 25-27.
YANKEE DOODLE GIRLS (Sol. Myers, mgr.): St. Joseph, Mo., 25-27.

### CIRCUSES.

BARNES, AL. G.: Edmonton, Can., 23-26.
BARNUM AND BAILEY'S: Seattle, Wash., 22, 23, Centralia 24, Portland, Ore., 25, 26, Salem 27, Medford 29, Redding, Cal., 30, Chico 31, Sacramento Sept. 1, Santa Rosa 2, Napa 3.
BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Winnipeg, Man., 22, 23, Grand Forks, N. Dak., 24, Fargo 25, Jamestown 26, Bismarck 27.
BUFFALO RANCH WILD WEST (Jones Bros., mgrs.): Paris, Ill., 23, Shelbyville 24, Hillsboro 25, Gillespie 26, Granite City 27.
HONEST BILL'S: Dakota, Neb., 23, Homer 24, Winnebago 25, Walthill 26, Rosalie 27.
HOWE'S LONDON: Riviere du Loup 23, Montmagny 24, Levis 25, Drummondville 26, St. Hyacinthe 27.
MILLER BROS. 101 RANCH: Chicago, Ill., 21-28, Elgin 29, Racine, Wis., 30, Manitowoc 31, Oshkosh Sept. 1, Baraboo 2, La Crosse 3.
PRAIRIE LILLIE'S WILD WEST: Hillside Park, Newark, N. J.—indefinite.
RINGLING BROS.: Rochester, Minn., 23, Mankato 24, Faribault 25, Albert Lea 26, Ft. Dodge, Ia., 27, Mason City 29, Marshalltown 30, Oskaloosa 31, Ottumwa Sept. 1, Trenton, Mo., 2, St. Joe 3.
ROBBINS, FRANK A.: Fairchance, Pa., 23.
WIEDEMANN BROS.: Wagoner, Okla., 23, Eufaula 24, Checotah 25, Coweta 26, Broken Arrow 27.

### BANDS.

AMERICAN (Bowen D. Church, director): Electric Park, Kansas City, Mo.—indefinite.
BALLMAN, MARTIN: Forest Park, Chicago, Ill.—indefinite.
BANDA ROMA: Riverview Park, Louisville, Ky.—indefinite.
CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—indefinite.
CIANFONE, DOMENICO: Bay Shore Park, Baltimore, Md., 14-Sept. 3.
CREATORE: Luna Park, Cleveland, O., 14-Sept. 3.


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DAMBOSCH, WALTER: Ravinia Park, Chicago, Ill.—indefinite.
EDOUARDE, CARL: Riverview Park, Chicago, Ill., July 31—indefinite.
ELLERY'S (Channing Ellery, mgr.): Bismarck Park, Chicago, Ill., 1-27.
FARSON'S MILITARY: Gwynn Oak Park, Baltimore, Md., 22-27.
FERRULO: Kansas City, Mo.—indefinite.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., 9-Sept. 10.
FRANKO, NAHAN: Long Beach, N. Y.—indefinite.
GILLILAND'S BLACK HUSSAR (A. J. Fillies, mgr.): Shamokin, Pa., July 4-Sept. 5.
GREGG: Fountaine Ferry, Louisville, Ky.—indefinite.
HAVENER: Luna Park, Chicago, Ill.—indefinite.
HERBERT, VICTOR: Pittsburgh, Pa., 31-Sept. 3.
INNES (Fred N. Innes, mgr.): Zoo, Cincinnati, O.—indefinite.
KILTIES (T. P. J. Power, mgr.): New York city Aug. 1—indefinite.
LIBERATI: White City, Chicago, Ill., Aug. 7—indefinite.
MAYR: Pabst Park, Milwaukee, Wis., 8-Sept. 3.
MORTORANA'S: Washington Park, Philadelphia, Pa.—indefinite.
NATELLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—indefinite.
NEW YORK MARINE (Vito Baretto, conductor): Electric Park, Baltimore, Md., 14-Sept. 3.
POWERS: Olentangy Park, Columbus, O.—indefinite.
RAMOS SPANISH ORCHESTRA: Washington, Mo., 24, 25.
ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—indefinite.
RUSSIAN IMPERIAL: Riverview Park, Chicago, Ill.—indefinite.
SHANNON'S: Woodside Park, Philadelphia, Pa.—indefinite.
SOUSA: Willow Grove, Philadelphia, Pa., 20-Sept. 3.
ULIVIERI, CARLOS: Ravenna Park, Milwaukee, Wis., July 17—indefinite.
WEBER'S (John C. Weber, conductor): Oaks Park, Portland, Ore., 6-27.

### MISCELLANEOUS

ALEEDA, HYPNOTIST (Olsen Bros., mgrs.): Butler, Mo., 22-27.
APOLLO CONCERT: Camargo, Ill., 21-24, Chautauqua 25, Camp Point 27, 28, Mediapolis, Ia., 30-Sept. 1.
EXCELSIOR CARNIVAL SHOWS (W. S. Miller, mgr.): Patchogue, N. Y., 20-27.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Hammond, Ind., 22-27.
HOWE'S PICTURES (Lyman H. Howe, mgr.): St. Louis, Mo., 21-27.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Baltimore, Md., July 25-Aug. 27.
REISER CARNIVAL (Nat Reiser, mgr.): Kearney, Neb., 22-27.


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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

The New York *Times*, with some show of justifiable indignation, sharply criticises a certain motion picture that pretends to illustrate the inside workings of a metropolitan newspaper office in connection with a melodramatic story that has the hero reporter doing things that no reporter would ever be permitted to do. The *Times* will please accept congratulations for its helpful interest in at least one motion picture subject. It would have been more effective as a criticism if the title of the film and the name of the maker had been given, but a commendable start has been made and The Spectator hopes to see the *Times* follow it up with criticisms of other films in the same manner that it criticises theatrical productions.

* * * *

Just criticism can only result in the betterment of motion pictures, as THE MIRROR has proven by its serious treatment of film reviews. The betterment of motion pictures is a laudable undertaking, quite as much so as the betterment of stage dramas, and the *Times* and other daily papers would lose no dignity if they were to adopt a general policy of film reviewing. Such a policy by the newspaper press would not only benefit picture production, but it would also supply all the check against improper pictures that is necessary, thus doing away with the foolish cry for censorship, and, in addition, it would be appreciated by readers of the papers more than the editors probably imagine. Let any daily newspaper publisher figure for himself how many of his readers are interested in seeing the pictures, and, therefore, in reading about them, and he cannot fail to see that he is neglecting a profitable new field which his paper could easily cover if it would. Take the New York papers, for instance. There are probably 2,000 motion picture theatres operated within the territory reached by the greater part of their circulation. These theatres have a possible weekly attendance of 5,000,000 people. Isn't that a pretty sizable field to cultivate?

* * * *

The Spectator is in receipt of a communication from an interested reader of this department, who appears to think that THE MIRROR reviewers of films are prejudiced. The communication, omitting the names of the film companies and the players, is as follows:

*To the Spectator:*

Sir: I am a weekly reader of THE DRAMATIC MIRROR and I take great interest in reading the criticisms of the released moving picture films. I am inclined to think that THE MIRROR'S critic on moving pictures is quite prejudiced to the ——— company, and gives many of the players more credit than is due them in some pictures. The ——— company have no individual actors that measure up to the standard of Mr. ——— and Miss ——— of the ——— Stock company, and yet the reviewer of THE MIRROR singles out players of the first named company for praise and never makes any mention of the work of these two ——— players.

Very truly yours,
A READER.

Aug. 17, 1910.

"A Reader" is not as close a reader of MIRROR film reviews as he pretends to be or he could not fail to have noted in MIRROR reviews frequent and deserved praise of the two particular players he mentions. As to comparative merit, that is often a matter of individual taste, and is a delicate thing to handle, especially in print. If The Spectator agreed with "A Reader" in estimating the two favorites mentioned as being superior to the other players referred to, which is not impossible, he would be careful not to make the statement in so many words. However, MIRROR reviewers try to have no favorites, the aim being to treat all with equal justice

* * * *

It takes a lot of queer people to make up the world, and it must be admitted that a surprising proportion of the "queer" kind manage to get into print. Here is a Boston girl, Dell Neil, aged 22, said to be highly connected and of Southern family, who has written a book advocating the amalgamation of the white and black races in America by intermarriage. What do you know about that? Wonder if the young woman would be willing to start the ball rolling? The Spectator hopes she will not undertake to center her ponderous brain on the motion picture situation, as she gives a hint of doing in her book. The result might be too awful to contemplate. She confines herself, thus far to a defense of the Johnson-Jeffries fight films. Let us all pray that she stops right there and goes no further. There are plenty of cranks and to spare now engaged in discussing motion pictures.

* * * *

Speaking of hair-brained people among the advocates of motion picture censorship, a reader of THE MIRROR, John C. Brust, writing from Frederick, Md., sends in a curious clipping from the *Evening Press* of that town. It appears that the *Press* urges local censorship of films because of objections it finds to certain Biograph and Vitagraph pictures. But let us quote so as not to be unfair. Says the *Press:*

In the "Biograph" picture, a father loses the love of a daughter. This loss causes the old man to become a miser, neglecting his child, who has married against his will, and, in his eagerness for money, making rigid collections from those so unfortunate as to fall into his greedy clutches. This is not a good lesson for the many children who attend these performances. Another feature of this picture was the gradual decline of the daughter's husband whose death from consumption occurs in the foreground of the picture between two fellow-workers. This melodramatic feature appears persistently in pictures which are continually displayed here and elsewhere. Death scenes are most unpleasant things to become accustomed to, and yet this will be the inevitable result to those who regularly attend shows where such pictures are exhibited. This familiarity will sooner or later cause many to lose the proper feeling of sympathy for those who have just passed through the most trying ordeal in life.

It should not be necessary to discuss the above seriously. Its absurdity is too apparent. It may be remarked, however, that the writer of the article has overlooked one of the favorite weapons of the anti-picture crusaders, viz., the dangerous influence of suggestion. From seeing these death scenes in the films are we not all in danger some day of dying? The logic is irresistible, and, come to think of it, just look at the facts. Haven't thousands and thousands of people died since the films commenced their fatal work? What?

* * * *

The objection of the *Evening Press* to the particular Vitagraph film is more understandable when we consider the locality in which the paper is published. The Vitagraph subject is Uncle Tom's Cabin, and it must be admitted that this story has never been excessively popular in the South. But aside from sectional objections, the play and book stand too high in stage and printed literature to be condemned now merely because it has been well produced in the films. People in the South may not like it; that is their privilege; but there are plenty of people in other parts of the country who do. And yet there may be many Southern people in certain sections who no longer find Uncle Tom's Cabin very offensive. Mr. Brust in writing to THE MIRROR intimates as much in the final paragraph of his letter, which is as follows:

FREDERICK, MD., Aug. 12, 1910.

*Editor Dramatic Mirror:*

SIR.—I inclose a marked article in one of our daily papers which I think you would like to read.

I have been interested in "Spectator's Comments" in your paper, and agree with you that the "busy pests" could find something better to do than criticise moving pictures. You will notice by volume and number of this paper that it is still in its infancy. Don't consider this inclosed article typical of the sentiment in the South.

Yours for the moving picture interest,
JOHN C. BRUST.
423 S. MARKET STREET, FREDERICK, MD.

* * * *

SIR.—I always read your comments and criticisms with interest, and, being a motion picture actor, I hope with some profit. In THE MIRROR of July 16 you say of yourself: "He has tried to make his reviews kindly in tone, praising all that he feels it possible to praise, and criticising only for the purpose of aiding as best he may in the advancement of picture quality."

In this policy I think you make a partial mistake. You praise too much and you criticise too kindly. Do you get my meaning? If you roasted rotten acting and producing more vigorously and had less to say in praise of work that is no better, anyhow, than it should be, I think you would accomplish more. Give it to us from the shoulder and we'll respect you more.

A MOTION PICTURE ACTOR.
New York, Aug. 10, 1910.

This is strange advice to come from an actor, and the *Spectator* can hardly believe that it is sincere. Possibly the writer is one of those who have escaped criticism and who enjoys seeing his fellow-players lambasted. However, in his contention that less should be written in "praise of work that is no better, anyhow, than it should be," the *Spectator* cannot agree. Praise is a thing too little cultivated, considering the good that can be accomplished by its judicious use. To do one's best and to feel that what has been done was well done, and then to have the effort go unnoticed and unrecognized while comment is only made respecting those things which may have been badly done, is discouraging to any individual. Plants do not grow without sunshine, and no more can the human mind develop and expand as it should without recognition and appreciation. By the way, did "Motion Picture Actor" when on the stage object to the applause of the audience?

* * * *

There are people who habitually withhold expressions of praise, even though they may feel that praise be deserved. Some of them do this because they fear that the individual involved may be spoiled. He may get "his head swelled," and perhaps demand more salary or become personally obnoxious. This reason for withheld praise is not a good one. If the person on whom the praise is bestowed shall permit it to "swell his head" beyond justifiable proportions, the sooner this thing occurs the better for him and for all concerned. It will be a case of a bursted bubble finding its proper level, or it will result in a lesson that may prove of lasting good to the recipient.

THE SPECTATOR.

## GAYNOR SHOOTING BUGABOO AGAIN.

Following the lead of New York's acting chief of police, in setting up a man of straw to ostentatiously knock it down, Acting Mayor Galvin, of Cincinnati, and police officials in other places, including Jersey City, have issued orders, so it is reported by the press, that no motion pictures purporting to be views of the shooting of Mayor Gaynor, of New York, will be permitted within their jurisdictions. Where did these rumors that motion pictures of the Gaynor shooting were in preparation come from, anyway? Did these "acting" officials dream them, or is some deluded picture company really contemplating this piece of doubtful enterprise?

## CHARLES OGLE OF EDISON STOCK.

Charles Ogle was born in Zanesville, O., June 5, 1865 (the son of Rev. J. C. Ogle). The first twenty years of his life were spent in school preparing for the ministry, but by accident he went on the stage and played in all lines of the business, opera, minstrel, circus and drama, until 1899. Then at the solicitation of those at home he gave up the stage and entered the Illinois College of Law, receiving his LL.B. degree. In 1902 he opened law offices in conjunction with his brother in Chicago, Ill., and Hammond, Ind., where he remained until the Fall of 1904, when the "call of the wild" being too strong he gave up the law and returned to the stage, signing with Klaw and Erlanger, remaining with them a season, then with Augustus Pitou in the Chauncey Olcott company two seasons, then with Rex Beach's Spoilers, Miss Hilda Spong in A Man and His Mate company, the Shubert management in Father and Son and The Blue Mouse, remaining with them until Aug. 15, 1909, when he turned to the moving picture field, believing in its great future.

He always gives the impression of having reserve force by not overdoing the strongest parts. His initial part in Edison films was in Pardners, which made a hit, and since then he has played many parts, both serious and comedy, but always consistent and convincing.

## GENERAL FILM COMPANY GROWING.

### The Vitagraph Exchange Taken In—Other Announcements Soon.

The Vitagraph Exchange, which is a separate corporation from the Vitagraph film producing business, has passed into the hands of the General Film Company, so that only two licensed exchanges in New York now remain independent of the big company.

It is said, although the news has not yet been given out officially, that a number of Western and Central States exchanges and also others in the East have been purchased by the General Film Company, and that the changes will be made public in a few days.

As soon as the General Film Company has acquired all the exchanges it wants it is expected that the next move will be to inaugurate the series of reforms by which the distribution of films in various sections will be systematized and many minor evils in the business will be eliminated.

## A NEW MANUFACTURER

Harry Revier, of the Majestic, Salt Lake City, U., is now erecting in a near-by suburb four buildings for the manufacture of motion pictures. The buildings are one for studio and three for developing and finishing films. The company is to be known as the Revier Motion Picture company.

# Reviews of Licensed Films

**Willie** (Selig, Aug. 15).—The somewhat familiar story of the "Sissy" tenderfoot who goes to a Western ranch to be made over into a man, and who is at last goaded by the cowboys' rough jokes into a raging lion, cleaning out the entire bunch, is told with some pleasing variations in this film. The scenes showing the cattle round-up have genuine interest and the horseplay while the tenderfoot is being "joshed" has laughing qualities. When the "worm turns" his flatic triumphs are not quite so convincing. However, the film pleases. Willie had coveted a society girl in the East, but her practical father had told him to go West and become a man. He takes the advice, journeys to the ranch of a friend of the family, and comes back home thoroughly transformed, winning the girl of his heart.

**Max Has to Change** (Pathe, Aug. 15).—The delightful Max Linder appears in another farce comedy that is based on a novel but not very plausible idea. He is a vaudeville artist filling a private engagement as entertainer at the home of a rich old man. In this scene he makes the mistake of going through his vaudeville turn with his face to the camera instead of toward the guests, all of whom are seated behind him. The daughter of the host becomes infatuated with him and wants to marry him, but the father objects, and to cure the girl, forces Max to visit the family for dinner, where he is obliged to behave like a boor, becoming drunk, disorderly and impossible. The girl is duly disgusted, but papa finds the comedy so funny that he changes his mind and wants Max for a son-in-law after all. It is now up to Max to change his character and reinfatuate the lady, which he does in a scene that falls rather flat, considering this talented actor's capabilities.

**Back to Life After 2,000 Years** (Pathe, Aug. 15).—This film farce is a clever conceit by means of which various interesting views of ancient Roman ruins and modern Roman street scenes are shown with novel effect. A modern soldier is seen guarding the stone tomb of a former Roman Emperor. While the soldier sleeps the top of the tomb slides off and the ancient Emperor comes forth as in life. We see him viewing the ruins of his former grandeur and then we see his introduction to modern Rome by means of picture post cards exhibited to him by a vendor. At length he falls into the hands of two frisky females with whom he drinks too much wine and is carted back to his resting place like a common drunk.

**The Usurer** (Biograph, Aug. 15).—The Biograph producers have given us in this film another virile editorial in picture form on a pertinent and timely topic—the modern usurer who fattens on the exorbitant exactions he is able to wring from small borrowers who pledge their poor furniture and their salaries as security for his loans. That we have this class of human vulture with us is only too true, and that greater means should be taken to curb his activities is also true. No doubt the Biograph's forceful exposure of the situation may be of great value in awakening public interest in the matter. The story of the film is skillfully constructed, and has strong dramatic interest ending in an extreme situation that involves the death of the usurer by the seeming hand of Providence. In contrasting scenes and with appropriate biblical subtitles we see the usurer giving a luxurious wine dinner and an elaborate lunch while his collectors are out seizing the poor belongings of his victims who are unable to repay the money they have borrowed. After lunch he returns to his office to receive reports and collections, and enters the great safe vault, the door of which is fitted with a time lock. Here he is gloating over his gild edged bonds, when the scrub woman appears and, in cleaning up, moves a heavy desk close to the half-closed door of the vault. Against this desk, closing the time-locked door, falls a poor woman debtor, who has entered to plead for mercy and who is fainting from exhaustion. The usurer perishes in his vault, but the poor woman debtor finds relief when a kindly policeman pays her debt and redeems her furniture. The acting throughout is convincing.

**The District Attorney's Triumph** (Lubin, Aug. 15).—The story of this picture is forced in its development, and possibly for this reason the acting also lacks natural spontaneity. A young woman who is infatuated with romantic novels and overdoes the thing is courted by the district attorney, but she refuses him, declaring she wants a hero. He takes the matter quite casually, so to speak, perhaps knowing how the plot was to work out, and that he would soon have a chance to prove himself. A criminal whom he has aided in convicting escapes from prison, comes upon the district attorney and the girl while the pair is out canoeing, and with a shotgun which he had found ready to hand forces the attorney to row him across the stream. But the crook is careless in handling the weapon and the attorney seizes it, thus making prisoner of his captor, turning him over to the police and winning the girl's love. The fact that after he has the gun the attorney is fully as incautious in the carrying of it as the crook had been adds to the impression of insincerity.

**Duck Farm** (Lubin, Aug. 15).—This short subject shows scenes around a duck farm where the birds are raised by the thousands. The views commence with the hatching from the eggs and end with a black-face comedian made up to represent a colored mammy, smacking her lips over a roasted duck.

**Daisies** (Vitagraph, Aug. 16).—This is one of the mild but interesting type of love stories of which the Vitagraph players have given us several good examples in recent months. It is acted with good expression, without overacting, and is humanly natural throughout. The thread of the story is rather slender, but effective handling makes it appear stronger than it is, except in the final scene, where it would appear that not enough dramatic point is made of a clever situation. A girl goes to college against her sweetheart's wishes, breaking off their engagement on the advice of a girl chum and sending back his ring but retaining a locket with his picture, which she writes him she has lost in the sea. Four years after her chum learns that the girl is still grieving over her old lover, and she seeks to undo her work of separation by anonymously inviting the old lover to attend college commencement. Here he meets his former love and wonders if she still loves him. The question is answered not very strongly by his discovery that she has been crying over his portrait, which he had supposed to be lost. Reconciliation and happiness of course follow. The college commencement scenes in fine outdoor grounds with numberless white-robed girls are apparently genuine, and a poetic flavor is given to the story by the fields of daisies amid which the love scenes take place.

**His New Family** (Edison, Aug. 16).—Roy Norton has furnished an unusually bright and delightful story for film telling in this Edison subject, which is produced in a straightforward and natural manner without any attempt to make dramatic climaxes. Indeed, the failure to work up the dramatic situations is the picture's only fault, if it be a fault, depending altogether on the point of view. This reviewer confesses that he admires the style of the story and the style of its telling immensely. A French peasant is seen leaving his wife and little son to come to America. He gets work in an Arizona mine, but at home the wife dies and the good old curé of the town sends little Jean, the son, by express to join his father. When the boy arrives in Arizona he finds that his father has been killed in a mine accident the week before. Jean is adopted by an old miner who takes great joy in the little fellow's companionship and profits not a little from improved table manners taught to him by the lad. In the same camp is a rough widower with two small children whom he abuses. Jean protests, and the father in trying to strike the French boy topples over a cliff and is killed. Little Jean now adopts the smaller orphans and takes them home to the old miner's cabin with the sage observation in a note to the miner in amusing French-English, that he is no longer without a family. The old miner finds the three children asleep and rather than awaken them by the hammering of nails to build the necessary new bunk, goes to sleep in a chair. This last scene is one of the most effective in the picture, but the scene where the old priest is preparing Jean for shipment and the dinner scene with Jean teaching the miner how to eat are equally good.

**Across Russian Poland** (Gaumont, Aug. 16).—The title describes this film sufficiently, except to add that interesting views of Cossacks in their peculiar drills are included. The film is interesting.

**The Estrangement** (Gaumont, Aug. 16).—The object of this film story appears to be mainly to introduce in an effective way especially beautiful scenes, particularly along the shores of Lake Leman. But the slender story is not without interest in the manner of its handling except in the scene where the wife discovers the husband making love to her lady friend. This is done so abruptly as to raise a laugh, and the mawkish sighs and tears of the husband after his wife has left him are too much overdone to gain any sympathy for the rascal. The wife becomes an invalid and goes back to Lake Leman where their early honeymoon had been passed and here the husband finds her by accident, courts her over again and wins her forgiveness.

**A Cheyenne Brave** (Pathe, Aug. 17). This is easily the best thing the Pathe American players have yet done in Indian pictures. The story is convincing, being characteristic of Indian nature; the acting is dignified and at times even distinguished. It is the romantic Indian that we are shown, it is true, the noble red man of Cooper, but who can justly question that he existed before the coming of the white man? Coupled with impressive acting at important points, there is a most thrilling canoe chase, when the Cheyenne lover of the Sioux maiden is escaping with the girl from the pursuing Sioux, more than half naked and truly savage looking, in fully twenty canoes. This part of the picture threatened to be tiresome toward the finish of the chase, but it looked the real thing at all times. The scenery is pretty and gives no hint of New Jersey civilization except once, but it is only a hint and is not injurious. The tents, however, are of canvas, which would not have been probable in the early period before the time of whites or firearms, as indicated by the other costumes and conditions. There are two bloody killings, full front to the spectators, but they convey no sense of horror, since every one recognizes the savage nature of the Indians of early times. The picture would have been untruthful without the bloodshed. The story is brief. A Cheyenne brave wants to wed a Sioux maiden who loves him, but her people refuse and she is sold as squaw to a Sioux chief. Then the Cheyenne steals her away at night and is pursued, overtaken and captured, when he is allowed to fight for the girl with his rival, winning the fight and carrying her away. The subtitles are in rhyme that is not at all bad. The part of the Indian girl is played by a genuine Indian woman and is well done.

**The Count That Counted** (Essanay, Aug. 17).—Capital Essanay comedy produced almost without a flaw is presented in this film. The story is humorous and the acting full of spirit, delightfully natural and expressive without giving a single discoverable indication of playing to the front. A dapper little reporter splendidly portrayed is employed on a daily paper. He is in love with a millionaire's daughter, also cleverly presented, but papa objects and sweetie refuses to wed without papa's consent. Papa wants a foreign nobleman for a son-in-law, so the reporter and his friends on the paper insert a fake item about the arrival of a French Count. A more convincing and less burlesque name than Bonkum should have been chosen. The


# BIOGRAPH FILMS

Trade Mark Trade Mark

**Released August 22d, 1910**

## THE SORROWS OF THE UNFAITHFUL

### Fickleness That Induces Woe and Disaster

This Biograph film story shows the woe and calamity that may be induced by a fickle, whimsical woman. Mary and Bill were sweethearts from childhood until the day that Bill rescued Joe, a stranger, from the sea. Mary is at once attracted by Joe and breaks her troth with Bill. Joe, however, realising that he owes his life to Bill, repulses Mary and would have left the place for good. Bill does not know the stranger's feeling in the matter, and wreaks a terrible vengeance only to learn too late of his supposed rival's real character and his determination. The subject comprises a series of most beautiful seacoast and fishing village scenes.

Approximate length, 994 feet.

**Released August 25th, 1910**

## WILLFUL PEGGY

### A Comedy of the Early Days in Ireland

A most delightful romantic comedy of the early days in Ireland is presented in this Biograph film. It shows the true Irish traits of candor and truth. Peggy, though a peasant girl, is self-willed and afraid of no one. Her spunky, pugnacious nature, which tends to emphasize her beauty, impresses the lord of the manor to the extent of proposing marriage. The marriage takes place, and after a tumultuous honeymoon he finds he is in possession of a rare jewel of womankind.

Approximate length, 997 feet.

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count calls on papa, wins the girl who is in on the secret and secures papa's joyful approval of the marriage. Although papa discovers the lover's deception in an amusing scene, he cannot withdraw his consent because he had signed a paper that committed him. The signing of this paper is the cleverest part of the story. The girl had written her lover that she would not marry without "dad's" permission. The father saw this letter and added in a spirit of banter the fatal defy: "And if you win my consent you can have her."

**The Perversity of Fate** (Kalem, Aug. 17).—This is another strong picture story by the Kalem players, and it is well played, barring a few trifling faults, among which may be mentioned an infrequent tendency of the leading lady to flash her pretty eyes to the front, giving a momentary impression that she was recognizing some unseen spectator. She is supposed to be a poor girl with an aged, invalid mother. Her sweetheart goes West to work in a lumber camp and being at first unsuccessful writes back of his ill-luck. At this point the mother grows worse and the doctors say she must have a change of climate. About the same time the girl's wealthy employer offers to marry her and she accepts. Her letter to her distant lover reaches him just as he has been made foreman of the lumber camp, and causes him apparently to take to drink, but later we learn that he has merely become a misanthrope with an Indian squaw for his wife. In five years with mother and husband dead the young widow journeys into the wilderness to seek her old sweetheart. At first he is inclined to desert his Indian wife, but he overcomes this feeling and drives the temptress away. The last we see of her she is taking her lonely journey back toward the East.

**Her Winning Ways** (Melies, Aug. 17).—The Melies players have given us a remarkably good farce comedy story in this film, and it is well acted by all the players. The son of an old business man begs for a vacation and gets it. Meeting a talkative lady at the station he assists her to the hotel and becomes so infatuated with her that he overstays his time. His father sends another son to bring him home, and number two remains behind, also smitten, number one going back to his father. A gay old clerk is then sent for the second son, sending him home, but remaining himself to court the charmer. Finally the old man goes after the clerk with like results. All the sons and clerks now go after the old man, and the entire party is having dinner on the lawn when the lady's husband and four children arrive to break the spell. The story would have been still better as a picture if the lady had been more attractive personally. Her acting is excellent and she may be charming in reality out of a picture, but she doesn't photograph well. The reviewer trusts that this point is made with sufficient delicacy.

**When We Were in Our Teens** (Biograph, Aug. 18).—This is another good Biograph film. Although the plot is rather forced, the acting is spontaneous. The leading role is filled by a capable comedian, and the other two important parts are equally satisfactory. Of a girl's two suitors, one falls into bad grace by criticising her painting adversely, while the other diplomatically praises it. The fallen hero, to retrieve his error, steals the picture, and, disguised as a tramp, attempts to sell it to his rival. The rival, failing to recognise it, is caught in the toils and ridicules the art. The hero then reveals himself and the heroine angrily dismisses both of them. Although there is some play to the camera, it is usually funny. The trivial turns and gestures, such as the hero's sidestep when his rival appears, are the making of the film.

**An Old Story with a New Ending** (Biograph, Aug. 18).—The Biograph has a clever story in this film, and presents it excellently. We really become acquainted with the "forelady" of the overalls factory by meeting her in her own home and in her work room. Her official character is delightfully foreshadowed by the sudden industry of her charges when they hear her footsteps. This character is the cause—a logical cause, too—of the joke played upon her. During her momentary absence the girls put the "forelady's" card in the pocket of a pair of overalls. This is later acquired by a village beau who buys the overalls. This lady killer writes to the girl a sentimental letter. With characteristic energy she replies that she wants a man who can pay more than 47 cents for a pair of overalls. The acting is excellent; not only does the heroine indicate her nature, but the by-play of the minor characters is astonishingly clever, especially in the factory. The village beau and his rustic admirers were almost as funny. It should be noted, however, that the story is not strictly a picture story, for the reason that the point of the joke is conveyed in a written communication.

**Human Hearts** (Selig, Aug. 18).—Nankeville's well-known drama with Hal Reid, the author, in the star part, is here cast into moving picture form. The story is doubtless familiar already to most spectators. A girl leaves her lover in a fit of jealous rage, runs away to the country, and marries a blacksmith. Shortly tiring of him, she takes her baby and returns to her former quasi-husband. Meanwhile, the blacksmith is committed to prison for life, charged with the murder of his father. Pardoned in a few years by a tender-hearted governor, the blacksmith seeks out his wife. The villainy of the villain appears in sablest hue, the wife falls dead, and the hero departs with his chee-ild. The acting is good, although the plot forbids any final verisimilitude. It really seems like a waste of good time to dissipate the talents of actors on Human Hearts, but the film will doubtless prove a winner for the Selig company because of the unusual popularity the stage play has enjoyed.

**Shorty at the Shore** (Lubin, Aug. 18).—There is nothing especially commendable in Shorty at the Shore, nor anything particularly poor. It has a very tenuous idea upon which are strung a few situations of alleged humor. Shorty, a worthless man of all work, sent a decoy letter to his employer saying that Shorty had fallen heir to several millions. This bequest rendered Shorty eligible as a son-in-law. To enlist his attention, the whole family took a trip to Atlantic City, where Shorty's duplicity was discovered and punished. Nothing of any account happens at the beach; the pictures simply give an idea of life on the famous board walk. Shorty and his pal are not funny enough to tickle one's risibilities, and the pursuit at the end is simply the same old story without any novel variation.

**True to His Trust** (Kalem, Aug. 19).—This melodramatic Indian subject has some very thrilling moments in it, although the action is not bloody and the plot is scarcely a plot at all. The interest centres about the success of a boy and baby in escaping the hostile Indians by hiding in a well. The father and mother of a pioneer family are away at work when the Indians attack and burn the cabin. But the boy and baby escape as described, and after the soldiers have driven the Indians away the two youngsters are drawn up safely. The interior of the well, showing the boy and baby in hiding, "got over" well indeed.

**Back to Nature; or, the Best Man Wins** (Vitagraph, Aug. 19).—The Admirable Crichton, by J. M. Barrie, is obviously the inspiration for this story, as the same situation is presented. A shipwreck lands a little company on an uninhabited island somewhere in the Southern Hemisphere. Here, the chauffeur through a preponderance of brain and brawn becomes the ruler of the stranded travelers and shows them how to exist on cocoanuts and other native edibles. He is on the point of proposing to his master's proud daughter, when a ship inopportunely arrives to take them back to civilization. After getting out of her Forest of Arden costume, the heroine reluctantly downs her pride and accepts his lordship, the chauffeur. It is as easy to understand her reluctance to marry him as it is difficult to understand his infatuation for her, because neither one is especially attractive as they appear photographed in this film. The convulsive clenching of the hand in the throes of unrequited love while the family wasn't looking was monotonous at times. However, the picture proves interesting in a way, though not so convincing as many other Vitagraph subjects.

**How the Squire Was Captured** (Edison, Aug. 19).—Elderly gentlemen who attempt to warm their withered fingers at the fire kindled by young love have long been considered lawful prey to any one suffering from an addiction to practical joking. In every properly arranged story a satisfactory spinster is furnished for the heart in search of its mate, while the young heroine is happily deposited in the arms of her handsome beau. That is the way it happened in How the Squire Was Captured. The girl, knowing herself to be the object of the Squire's blandishments, perversely misled her aunt into thinking that the Squire was out for older game. This estimable lady wore the scarf which the Squire intended for her niece, and with her face coyly concealed accepted the Squire's proposal and her niece's congratulations. The acting was entirely capable and maintained the illusion.

**Bumptious Takes Up Automobiling** (Edison, Aug. 19).—Mr. Bumptious had an elastic self-esteem which recovered from every shock of experience. In this film he dispensed with a chauffeur and set out with a rule book of self-instruction in automobiling. Having disgusted his guests by his inability to start the machine, he took his joy ride alone. When he followed a friendly suggestion that it might be well to crank up, he was off; but unfortunately the machine started backward. Bumptious finally landed in a tree, and swapped his automobile for a mule. There is a little play to the camera in the first part, where Bumptious expresses his ability to handle all the automobiles that ever were manufactured. The farce is medium in value—not so good as some Bumptious pictures and better than others.

**The Erieks** (Pathe, Aug. 18).—This is a short film showing some of the acrobatic attainments of an accomplished man and woman. They have astonishing ability in doing things that are of no special value to any one.

**A Short-Lived Triumph** (Pathe, Aug. 19).—There is an exchange of identity, done with ludicrous effect. On his way to the unveiling of a statue, a military orator was stalled by his automobile, which went on a strike. While the general was seeking help from a neighboring farm house a tramp happened along, donned the military coat and hat, and took the general's place. The chauffeur emerged from beneath the car, and started on without noticing the exchange of passengers. The knight of the road was received with great eclat by his hosts, and enjoyed his new distinction until the genuine general arrived on a junk dealer's cart and proved his identity. The situation is a farcical variation of a very human possibility. In broadening the comedy the writer has lost most of its delicacy. The acting is adequate to the story.

**The Shepherd's Dog** (Pathe, Aug. 20).—This is a simple child story of French rural life that appeals to the sympathies. A little boy engaged in watching sheep has a pet dog that proves a failure as a shepherd dog, and the surly proprietor of the farm orders the poor animal drowned. The


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# Reviews of Independent Films

**A Woman's Better Nature** (Bison, Aug. 16).—The story of this film could have been told almost as well by the title alone, as each of the scenes, excepting one or two, is carefully explained in advance by the captions. The story is an old one, having been done by the Biograph a year ago with a more novel and artistic ending. A girl who has a past in the West comes East and marries a wealthy man. A gambler who knows her "past" blackmails her for all her money and jewelry until she confesses to her husband and he kicks the blackmailer out of the house. Less camera playing would have helped some.

**The Girl Reporter** (Thanhouser, Aug. 16).—This film story has melodramatic interest and the acting is good, being free and natural, but the means by which some of the incidents are brought about will not stand the acid test. For instance, if a political boss wants to "shake down" a traction company for $5,000, would he submit the proposition in writing? A young man reporter, who is in love with a girl reporter, has become the private secretary of the boss, and is the person who delivers the demand for the $5,000. The traction officials mark the bills and deliver the money, but the boss "gets wise" and shifts the suspicion on his secretary, who is arrested. But the girl comes to the rescue. She engages herself as the secretary's successor and succeeds in getting the boss' accomplice to tell all about the deal while witnesses in hiding are taking down his words. The scenes in the newspaper reporters' room would have been more convincing in the first scene if the staff had been more busy in writing copy instead of waving their arms and moving about.

**Carmen** (Film d'Art, Aug. 18).—The familiar story by Prosper Mérimée is displayed in this film in a sequence very much the same as the operatic version of the story. Mlle. Badet made a Carmen of notable effectiveness; the wilful, fickle, haughty cigarette girl, trading on her beauty and destroying what she loves, compels the attention of the spectators. M. Dearly, as Don José, did what he had to do in an intelligent, satisfactory manner. The notes that explained the action from time to time were couched in excellent French-English. In a dramatic way there is no more fervid role on that stage than the title-role of Carmen. As it depends largely upon activity for its narrative, it is adapted to successful moving picture display.

**The Senator's Double** (Imp., Aug. 18).—"The Masquerader" is dramatised with good effect in The Senator's Double. The Senator, addicted to morphine, is about to present a bill to a Senate committee when his unfortunate habit proves his destruction. His double, however, carries out his plan. The reward is the hand of the Senator's sister. The acting is always adequate and usually a little more; it is rarely as strong as it might be. The stage settings are rather unsatisfactory: the Senator's home, for example, is furnished with cheap ostentation. This is such an important element in the moving picture, that the director's neglect or poor taste is particularly unfortunate. The film as a whole is interesting in spite of its defects.

**She Stoops to Conquer** (Thanhouser, Aug. 19).—Goldsmith's comedy is rearranged in this film for pantomime presentation. More time is spent on the exposition than in the original, and less time is spent on the complication. The secondary story of young Hastings and Constance Neville is eliminated. The acting makes matters clear enough to the spectators, so that a previous knowledge is not necessary. In numerous details the illusion is dispelled, for the scenery is manifestly not of the eighteenth century. No contemporary of Goldsmith ever rode in such a barouche as appears in this film, nor lived in such a house as Mr. Hardcastle. The final tableau is as artificial as set pieces which have gone

**Sea Dogs and Dogs** (Pathé, Aug. 20).—A boy starts to obey, but his love for the dog proves too strong and he hides the animal, feeding him from his own scanty allowance. The deception is discovered and the farmer drags the dog to the river to throw him in, but falls in himself and would drown but for the animal's help. Then he has a wonderful change of heart, the kind that transpires only in stories, kisses the boy and pardons the dog.

**A School in New Guinea** (Pathé, Aug. 20).—This is an educational travel film of value.

**The Dumb Half-breed's Defense** (Essanay, Aug. 20).—There is merit to this film, because it illustrates with good effect a plausible but novel situation that is peculiarly adapted to motion picture handling. The dumb half-breed can hear but cannot talk. His sister is married to a brute who comes home drunk and kills her, but is himself killed by the half-breed in self-defense. The "dummy" is then arrested for the double crime and is believed guilty by all but the assistant district attorney, who prevails on his chief to give the poor fellow an interview. It is in this scene that the story appeals most strongly. The half-breed tries to show by pantomime, his only means of expression, how the tragedy took place. His task would have been easier if the scene had been shown in the cabin with the two bodies there for him to indicate in illustrating his meaning. However, he succeeds in convincing the district-attorney of his innocence and has the promise of that official to protect him.

**Under the Old Apple Tree** (Vitagraph, Aug. 20).—Here is another Vitagraph child story of sympathetic interest. The scenes are attractive and the acting expressive and natural, although we could wish that the little daughter of the peddler were less self-conscious in her emotional scenes. This child has done clever work, but stands in danger of being spoiled. She should aim to be natural at all times. Her father, a tinsmith peddler, leaves her under a tree to rest while he visits houses in the neighborhood, but he never comes back because he is knocked over by an automobile and is taken unconscious to a hospital. The little girl wanders around crying until she is picked up by the children of a widow who gives the waif a home. When the father is discharged from the hospital he seeks the child in vain until one day in picking apples from a tree to satisfy his hunger he sees over a wall the widow's children and his own child playing at housekeeping. In the last scene we see him apparently a part of the household, but in what capacity we can only surmise.


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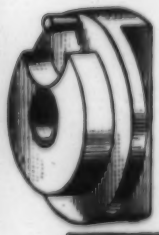

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George Breck, 70 Turk St., San Francisco, Cal.

out of style at funerals. With all its imperfections there is considerable of virile comedy in the film.

**The Red Man's Persecution** (Bison, Aug. 19).—Although the American Indian is as much in need of a champion now as he was in Ramona's time, The Red Man's Persecution is not likely to raise up much help, because it is manifestly only an imitation. When the Indians disobeyed a senseless order to move on, their chief was imprisoned and an Indian put on guard at the gate. The chief was rescued and pursued and the whole tribe was moved at the point of guns. The escape of the Indian chief is managed without any verisimilitude and without any resourcefulness. Care might have made a very effective narrative of this; but as it is, it lacks all traces of sincerity.

## LICENSED FILM RELEASES.

| | | | |
|---|---|---|---|
| Aug. | 22 | (Biograph) The Sorrows of the Unfaithful. Drama.. | 994 ft. |
| " | 22 | (Pathe) Miscalculation. Comedy | 554 " |
| " | 22 | (Pathe) Butter Making in Normandie. Educational. | 440 " |
| " | 22 | (Selig) Dora Thorne. Drama | 900 " |
| " | 22 | (Lubin) Cowboy Chivalry.. | ... " |
| " | 23 | (Vita) The Three Cherry Pits. Drama | 995 " |
| " | 23 | (Edison) Love and the Law. Drama | 1000 " |
| " | 23 | (Gaumont) Neighbors. Drama | ... " |
| " | 23 | (Gaumont) Four Little Tailors. Com. Drama | ... " |
| " | 24 | (Pathe) The Troubles of a Policeman. Comedy | 810 " |
| " | 24 | (Pathe) Scenes in Norway. Scenic | 154 " |
| " | 24 | (Essanay) Take Me Out to the Ball Game. Comedy.. | 990 " |
| " | 24 | (Urban) Escape of the Royalists | ... " |
| " | 24 | (Urban) Shipbuilders of Toulon, France | ... " |
| " | 24 | (Kalem) The Romany Wife. | ... " |
| " | 25 | (Biograph) Wilful Peggy. Comedy | 997 " |
| " | 25 | (Selig) The Indian Raiders. Drama | 1000 " |
| " | 25 | (Lubin) The Anarchistic Grip. Comedy | 500 " |
| " | 25 | (Lubin) The Dream Pill. Comedy | 450 " |
| " | 25 | (Melies) The Romance of Circle Ranch | 950 " |
| " | 26 | (Pathe) The Lover's Well. Drama | 985 " |
| " | 26 | (Edison) The Valet's Vindication. Comedy | 995 " |
| " | 26 | (Kalem) Canadian Moonshiners | ... " |
| " | 26 | (Vita.) The Men Haters' Club. Comedy | 985 " |
| " | 27 | (Pathe) Cast-Away's Reappearance. Drama | 633 " |
| " | 27 | (Pathe) How Jack Won His Bride. Comedy | 354 " |
| " | 27 | (Essanay) The Deputy's Love. Drama | 1000 " |
| " | 27 | (Vita.) Rose Leaves. Drama | 995 " |
| " | 27 | (Gaumont) The Vow. Biblical | ... " |
| " | 27 | (Gaumont) In the Pyrenees. Scenic | ... " |
| " | 29 | (Biograph) The Modern Prodigal. Drama | 992 " |
| " | 29 | (Pathe) Memento of the Past. Drama | 636 " |
| " | 29 | (Pathe) Kids Will Be Kids. Comedy | 361 " |
| " | 29 | (Selig) The Emigrant. Com. Drama | 1000 " |
| " | 29 | (Lubin) The Stronger Sex.. | 900 " |
| " | 30 | (Edison) From Tyranny to Liberty. Drama | 975 " |
| " | 30 | (Vita.) Jean and the Calico Doll. Drama | 970 " |
| " | 30 | (Gaumont) The Shepherd and the Maid. Biblical | ... " |
| " | 30 | (Gaumont) Ancient Castles of Austria. Scenic | ... " |
| " | 31 | (Pathe) Advertising for a Wife. Comedy | 915 " |
| " | 31 | (Essanay) Who's Who. Comedy | 525 " |
| " | 31 | (Essanay) You Stole My Purse. Comedy | 475 " |
| " | 31 | (Urban) Buying a Bear. Comedy | ... " |
| " | 31 | (Urban) A Cruise in the Mediterranean. Travelogue | ... " |
| " | 31 | (Kalem) A Game with Fame. Drama | 975 " |
| Sept. | 1 | (Biograph) The Affair of an Egg. Comedy | 295 " |
| " | 1 | (Biograph) Muggsy Becomes a Hero. Comedy | 695 " |
| " | 1 | (Selig) (Title not reported) | ... " |
| " | 1 | (Lubin) The Man Who Died | 980 " |
| " | 1 | (Melies) Won in the Fifth. | ... " |
| " | 2 | (Pathe) Saved from Ruin. Drama | 682 " |
| " | 2 | (Pathe) Deer Hunting in Celebes Islands. Scenic.. | 302 " |
| " | 2 | (Edison) The Man Who Learned | 990 " |
| " | 2 | (Kalem) White Man's Money, the Indian Curse. | 980 " |
| " | 2 | (Vita.) A Life for a Life. Drama | 995 " |
| " | 3 | (Pathe) Maggie Hoolihan Gets a Job. Comedy | 930 " |
| " | 3 | (Essanay) The Millionaire and the Ranch Girl. Drama | 987 " |
| " | 3 | (Vita.) The Wrong Box. Comedy | 985 " |
| " | 3 | (Gaumont) (Title not reported) | ... " |

## INDEPENDENT FILM RELEASES.

| | | | |
|---|---|---|---|
| Aug. | 22 | (Imp.) The Taming of Jane | ... ft. |
| " | 22 | (Eclair) Musette's Caprice. | 600 " |
| " | 22 | (Eclair) The Firemen of Cairo | 350 " |
| " | 22 | (Yankee) The Gang Leader's Reform | 990 " |
| " | 23 | (Bison) The Mascot of Company "D" | ... " |
| " | 23 | (Powers) The Gunsmith... | ... " |
| " | 23 | (Powers) The Deceivers.... | ... " |
| " | 23 | (Thanhouser) The Dainty Politician | 1000 " |
| " | 24 | (Atlas) The Tale of a Hot dog | ... " |
| " | 24 | (Atlas) A Bully's Waterloo | ... " |
| " | 24 | (Champion) The Sheriff and His Son | ... " |
| " | 24 | (Ambrosio) A Fatal Vengeance | ... " |
| " | 24 | (Ambrosio) Fricot's Itching Powder | ... " |
| " | 24 | (Nestor) In the Black Hills | ... " |
| " | 25 | (Imp.) For the Sunday Edition | 990 " |
| " | 25 | (Film d'Art) (Title not reported) | ... " |
| " | 25 | (Lux) The Acrobat's Son. Com. | 450 " |
| " | 25 | (Lux) The Chemist's Mistake | 450 " |
| " | 25 | (Defender) Hazing a New Scholar | ... " |
| " | 25 | (Dramagraph) (Title not reported) | ... " |
| " | 26 | (Bison) Kit Carson | ... " |
| " | 26 | (Thanhouser) The Latchkey. Com. | 1000 " |
| " | 27 | (Great Northern) A Society Sinner | ... " |
| " | 27 | (Itala) Foolshead in the Lion's Cage | ... " |
| " | 27 | (Itala) An Enemy of the Dust | ... " |
| " | 27 | (Powers) The Mail Carrier. | ... " |
| " | 29 | (Imp.) The Widow | ... " |
| " | 29 | (Yankee) (Title not reported) | ... " |
| " | 29 | (Eclair) Fantastic Furniture | 503 " |
| " | 29 | (Eclair) An Unexpected Servant | 437 " |
| " | 30 | (Bison) (Title not reported) | ... " |
| " | 30 | (Powers) (Title not reported) | ... " |
| " | 30 | (Thanhouser) (Title not reported) | ... " |
| " | 31 | (Ambrosio) (Title not reported) | ... " |
| " | 31 | (Atlas) The Unsophisticated Book Agent | ... " |
| " | 31 | (Atlas) Turning the Tables | ... " |
| " | 31 | (Champion) The Cowboy and the Easterner | ... " |
| " | 31 | (Nestor) (Title not reported) | ... " |
| Sept. | 1 | (Imp.) The Right Girl | 990 " |
| " | 1 | (Film d'Art) King of the Day | 975 " |

## MOTION PICTURE NOTES.

**Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.**

At Petersburg, Va., the Cockade and Virginian report fair business for week Aug. 15-20.

At Bangor, Me., the Nickel (H. F. Atkinson), the McBrady children closed Aug. 13 and go to Portland. A. R. Brown, an old favorite here, returned 15. Anna Warren, who has made a great success here, continues. Business holds on big.

At Willimantic, Conn., the Scenic: Week opened auspiciously with the welcome return of La Belle Lenoria and Madame Pewsey, with the fine bill pictures, packing the house Aug. 15-20. Bijou: The Stars and Stripes won tremendous applause and big business Aug. 15-20.

The Royal Theatre Company has purchased the Percy Volk Theatorium at Bellefontaine, O., and Frank E. Rutter will become the manager of this popular place of amusement. The place will be closed until Sept. 25. Improvements, including the changing and repainting of the front, a new stage, new curtain, new picture machine, new piano and many other things will be made. It will be reopened as a strictly licensed theatre.

Stewart Sisters' Ladies' Orchestra was featured at Lyric Theatre, Elgin, Ill., week of Aug. 15, in addition to new moving pictures.

The motion picture business at the Opera House, West Chester, Pa., has been large during the Summer months, owing to the high-class pictures and vaudeville presented there.

Manager John E. Clark, of the Mission, has taken the house on his own responsibility for the Summer, and will run it for straight motion pictures at 10 cents. At present writing good business is being done. The motion picture business has kept up extremely well all Summer, showing plainly that they are more popular here than ever before.

## FIGHT FILMS LEGAL HERE.

Contrary to predictions that had been sent out by certain news agencies, the Attorney General of New York has rendered a decision that the exhibition of prize-fight pictures in this State is legal. This is in conformity with the opinion rendered by New York city's Corporation Council, and sets at rest the fight film status in this State.

The Attorney General of Quebec Province has rendered a similar decision.

## A STRONG HOLD ON SCRANTON.

Motion pictures certainly have a strong hold on the Scranton, Pa., public. They have eighteen houses and all making money. The picture and projecting machine operators' union of the I. A. T. S. E. of Stage Employes of the United States and Canada have organized. The Scranton branch will be known as Local No. 5, affiliated with the Central Labor Union of this city. Thomas Davis, of the Orpheum Theatre, has been elected business agent.


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## PRIZE PLAY MAY BE PRODUCED.

The $1,500 prize Shakespeare drama entitled The Pied Piper, written by Josephine Preston Peabody (Mrs. Lionel Marks), of Cambridge, will be produced in Boston next Winter if present plans are carried out. "It would be the joy of my life," said Mrs. Marks in England, "if my play were presented in Boston. I don't know how it would impress audiences there, as they differ widely in taste from audiences in England." Mrs. Marks will return to her home in Cambridge early in the Autumn.

## CHANGES TO BROOKLYN

Louis Dean, a player widely known and popular among patrons of Chicago's stock theatres, has signed with the Gotham Stock company, Brooklyn, where he will play the leading heavies, opening Sept. 3. Mr. Dean has been connected with some of America's foremost stock houses, both as leading man and director, and has supported several prominent legitimate stars, including the late Madame Modjeska, with whom he played second business for two seasons.

## QUESTIONS ANSWERED.

E. W., Washington, D. C.: 1. The managers you name are all in America now. 2. There are no stock companies in New York city. In Brooklyn Corse Payton's Lee Avenue company and the Crescent Theatre company will open this month.

V. A. H., Newark, N. J.: If you will address this office, giving fuller particulars, we will be better able to advise you.

## NOTES OF VARIOUS ACTIVITIES.

Graustark (Southern company) opened the season at Allentown, Pa., Aug. 17, to capacity business, and the consensus of opinion seemed to be that the company is even stronger than last season.

The Lyceum Theatre at Troy, N. Y., will be used for first-class attractions by Manager H. R. Jacobs, who is booking through Klaw and Erlanger. The Lyceum is a ground floor house with a large seating capacity and facilities to accommodate the biggest productions.

F. Lawrence Walker, for many seasons manager for Charles B. Hanford, is open to consider offers for this season.

Forepaugh and Sells Brothers' circus was seen at Glens Falls, N. Y., Aug. 12. Big business and verdict of both press and public was "every promise made good."

## CORRESPONDENCE.

*Received too late for classification.*

### ILLINOIS.

**PRINCETON.**—APOLLO (E. L. Beldm): Lew Sully in An Irishman 23. The Rosary Sept. 1. Gay Morning Glories 3. Powell and Cohan Musical co. (Fair Week) 5-10.

### MICHIGAN.

**FLINT.**—STONE'S (A. C. Pegg): Zana, with Blanche Bryan in the title-role, supported by the Stone Stock co., drew good houses 8-13. The Three Twins, with Bessie Clifford and Victor Morley, 15-20; fine attraction and packed houses.—GARRICK (W. H. Harris): People's Stock co. closed July 31. House opened with vaudeville 1; good bills and business.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Jackson): Joseph M. Gaites' splendid production of The Three Twins, with Victor Morley and Marie Fanchioutti, 17. The Girl from Home 23. A College Boy 30, and A Royal Slave Sept. 5.


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### VERMONT.

**BRATTLEBORO.**—AUDITORIUM (George E. Fox): Season opened with The Girl from Rector's, an artistic production; S. R. O. Guy Brothers Minstrels 26. Just Out of College 27.

## Births

GABRILOWITCH.—A daughter to Mr. and Mrs. Ossip Gabrilowitch (Clara Clemens), on Aug. 19, in Redding, Conn.

RANSOME.—A son to Mr. and Mrs. John W. Ransome, in Chicago, Aug. 13.

## Married.

BACHUS—MANLOVE.—Clarence Bachus and Grace Manlove, in Connersville, Ind., Aug. 16.

LESTER—HADERMAN.—Samuel Elmer Lester to Sethean Corrine Haderman, at Harrisburg, Pa., Aug. 17.

## Died

ALLEN.—Frank Allen, 57 years of age, in Chicago, Aug. 3.

BURKE.—Julian Burke, in New York, Aug. 20, aged 58 years.

GIERS.—Gertrud Giers, at Lucerne, Switzerland.

HAMMERSTEIN.—Mrs. Allie Hammerstein, in New York, Aug. 20, aged 35 years.

MORAN.—Rev. Francis J. Clay Moran, in Westhampton, L. I., Aug. 12.

WHIPPLE.—Nellie Whipple, at the Thousand Islands, Aug. 13.

WINSLOW.—Carrie May Winslow, at Kansas City, Mo., aged 28, on Aug. 16.

# PARKS AND AIRDOMES

Beyond the Law was the offering by the stock company July 24-31 at the Des Moines, Ia., Airdome. Play and players gave satisfaction.

The Chester Bishop company is playing an all Summer engagement at the Monmouth, Ill., Airdome. Business good and plays are well staged and acted. Excellent company.

At the Wellington, Kan., Airdome (W. R Savage), Sport North's company of twenty-five people July 18-23; good company and fine business. The Bell Boy July 25-30, starring Johnny and Ella Galvin. This airdome seats 1,200, has large stage and everything first-class.

At Central Park, Dover, N. H. (Edward F. Galligan), J. W. Gorman's Musical Comedy company presented My Girl, by Matthew Ott, to usual good business 1-6. Melba Drake and Charles Morgan are great favorites here and were warmly greeted. Phil Ott in The Auto Girl 8-13.

At Luna Park, Johnstown, Pa. (John Hinkel), 8-13, the Sons of Mars, a clever local bunch, are holding a carnival and street fair, Luken's Bears being the free act, and the theatre is presenting Harry Bittner's Comedy company in The Seminary Girls.

John W. Vogel entertained his company at Buckeye Lake, near Lancaster, O., Aug. 1-13, and opens at the airdome in Lancaster Aug. 15.

At Tumbling Dam Park (Howard L. Tyler), Bridgeton, N. J., Aug. 8-13, packed houses all week demonstrated the drawing powers of Milton and Dolly Nobles, Eddie Morton, Guy Bartlett, and Mozarto.

At Will Brook's Airdome, Guthrie, Okla., July 30-6, Rentfrow's Comedy company in The Jolly Pathfinders pleased large house every night in spite of bad weather, and will remain here for week of 7. Repertoire: In the Tiger's Den, The Girl and the Outlaw, Parsifal, Below Zero, Lucretia Borgia. Company reports excellent season.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten), the William Grew Stock company presented The Speculators and The Circus Girl to excellent business July 31-6. William Grew and Mabel Cullen won much applause in comedial parts, while Chester Beach in a small part deserves special mention. Same company in The Struggle and Love, Law and Money Aug. 7-13.

At the Fort Scott, Kan., Airdome (Harry C. Ermich), Playton Players in The Chauffeur, The Social Judas, The Flag of Truce, The Lad from Lorimer, and A Southern Rose 1-6; company very good; business only fair. The Whyte Dramatic company 8-22.

At the Dubuque, Ia., Airdome (Jake Rosenthal), Harvey's Players July 31-3 in The Temptation of Money; 4-6 in The Better Way drew good crowds. Same company in Deadwood Dick 7-10 and in The Devil 11-13. Item: One of the little Japs of the Kaichi Trio sustained a fall during their engagement at Union Park, but the injuries were slight.

J. Israel is now manager of Airdome, Vaudette, and Dukates theatres at Biloxi, Miss. Former manager Lew Rose sold out and left for New Orleans, where he will open a new house.

The Gulfport, Miss., Airdome (James and Abbler) drew good houses Aug. 1-6. A benefit for the King's Daughters 5 pleased all.

Ingersoll Park vaudeville theatre, the leading Summer attraction in Topeka, Kan., will close Sept. 4. It was rumored that the park had been sold to the White City Amusement Company of Chicago, but this was later denied by George Macartney, acting manager of the City Railway Company, which owns the property.

Indiana Folks was the bill at the Topeka, Kan., Airdome 7-14. Ray Clifton and Walter Porter had the leading comedy parts. The Unique Vaudeville Theatre continued its usual custom of having a different bill at night than in the afternoon.

Some of the biggest crowds in the history of Kansas City, Mo., amusement business visited the parks July 30, and in spite of the fact that a big double header baseball game drew 18,000 people besides. Electric Park was packed throughout the day and evening, and the big crowds found much to please. Don Phillipini and his band drew immense throngs to the music pavilion and their excellent concerts were enthusiastically applauded. In the German Village a vaudeville bill that included Willie Hale and Brother, Paul Gordon, Black and Leslie, the Four Hirschorns, and Arthur Hahn found ready favor. Fairmount Park had another big balloon race, in which L. M. Bales, the local aeronaut, won first place after a most exciting contest. A big free vaudeville bill that included Francemathes and Lewis, champion sharpshooters; the Winnings, singers; Czarro, a hand balancer; Frank and Wright, songs and dances, and Frank Winging, acrobat, was a decided hit at Forest Park.

At Newport, R. I., Sheedy's Freebody Park (Charles E. Cooke), Aug. 8-13: Alva York, Sammy Watson's Farmyards, Lane and O'Donnell, Lavelle and Grant, Johnson and Wills, George S. Lauder, De Faye Sisters, Burke and Carter in The Silver Moon. Big business.

The Washington, Pa., Airdome Amusement Company (C. W. Maxwell), Howell-Keith company 1-6 presented A Woman's Honor, Her Fatal Sin, For Her Child's Sake, Lena Rivers, Dr. Jekyll and Mr. Hyde, My Uncle from Japan, Woman in Scarlet. Average company, poor business. Phil Maher Stock company 8-13. Haliday Stock company 15-20. Howard Stock company 22-27.

Al Fresco Park, Peoria, Ill., had a very successful Summer. Week 7-15 Minstrels and Atterbury's Band main features. Aug. 15, Bexar. Harvest Home Festival Sept. 11-18.

Manager W. M. Sauvage, of the Airdome at Alton, Ill., reports the present season the best in the history of the house; over 12,000 paid admissions Aug. 7-13.

At Washington, Pa., the Airdome Amusement company (J. R. Hallam), the Phil Maher Stock company, in spite of bad weather, played to good business entire week Aug. 8-13. Plays: Tempest and Sunshine, Undercurrents, Marked for Life, Man from the West, In Arizona, Killarney. Halliday Stock company 15-20; Howard Stock company 22-27; Hajah of Bong 29-31; Harvard Girls Sept. 1-3; White Comedy company Sept. 5-10.

At the Fort Dodge, Ia., Airdome (Leo Bernstine), the Fraser Stock company in The White Slave Aug. 15-17. Lena Rivers 18-20. Hughes and Benneman will present Herbert L. Flint 22-27.

At the McKinney, Tex., Airdome (Jesse Warden), the Sanders Entertainers pleased large audiences Aug. 8-13.

At the Dubuque, Ia., Airdome (Jake Rosenthal), Harvey's Players in Deadwood Dick Aug. 7-10; The Devil 11-13. Good company and attendance. Same company in Little Wildflower 14-17 and A Cowboy Visitor 18-20.

At Central Park, Dover, N. H. (Edward F. Galligan, res. mgr.), J. W. Gorman's Musical Comedy company more than delighted the banner business of the season Aug. 8-13, closing week to S. R. O., with Phil Ott in The Auto Girl, by Matthew Ott. Every member of the company is good, consisting of Phil Ott, Kitty Collier, Al. Stedman, Fannie Stedman, William Schoen, Elizabeth A. Laurie, Bobb Ott and a chorus that can sing. High class vaudeville in the Rustic Theatre and Gorman's Diving Horses King and Queen as a free attraction Aug. 15-20.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten), the William Grew Stock company Aug. 7-13 presented The Struggle and Love, Law and Money. In the latter Ivy Bowman in the part of an old negro servant gave a fine character presentation. Business crowded. An American Gentleman Abroad and Who's Brown Aug. 14-20.

At the Fort Scott, Kan., Airdome (Harry C. Ermich), the Whyte Dramatic company Aug. 8-13; to good business. Plays given: The Convict's Sweetheart, The Garrison Girl, St. Elmo, and The Boss of Bar Z Ranch; company good and will stay another week.

At Sheedy's Freebody Park (Charles E. Cooke), Newport, R. I., Burke's The Models of Jardin de Paris, Hastings and Wilson, La Rose, Bertina and Lagusta, Bell Boy Trio, Five Musical Avolos, Melnotte Twins, and Clay Smith, Clara Ballerini, Robert Ferns. Excellent bill. Big business Aug. 15-20.

At Harrisburg, Pa., Paxtang Park (F. M. Davis): The attendance at the park continues very good and the audiences are well pleased with the fare that is served in the pavilion. There are five vaudeville turns, and in addition a balloon ascension by the famous King Kelly, who has ascended on previous occasions.

At Luna Park (John Hinkel), at Johnstown, Pa., carnival week of The Sons of Mars Aug. 8-13, an ingenious local bunch whose burlesque side show was a "scream." Lukens' Bears was the free act. Business was good throughout the week.

At Rolling Green Park, Sunbury, Pa., Manager J. N. Blanchard offered strong vaudeville bills Aug. 15-20 and drew well. At Island Park (R. V. West) the ostrich farm drew record-breaking attendance Aug. 15-20.

At Portsmouth, O., the Millbrook Park Casino (Arthur Berthelet), a three-act farce, Turned Up, drew well and pleased Aug. 15-20. Next week for three days, There's Many a Slip and Facing the Music for balance of week. This will close the 1910 season here.

## LETTER LIST.

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### WOMEN.

Allworth, Ardis, Mrs. Jas. Ashley, Elizabeth Arnaus, Mrs. Maelyn Arbuckle, Mabelle Arnella.

Barney, Marion, Mrs. W. H. Barwald, Florence Barrett, Bessie Burch, Mrs. Wallace Brownlow, Edith R. Black, Adelaide Byrd, Pauline H. Boyle, Monte Blair, C. Blandick, Edna Bean, Brewsie Billings, Marie Baxter.

Crollius, Adele, Mazzie Cline, Cora L. Cross, Effie M. Crow, Mrs. Frank Campbell, Mrs. F. Channel, Phyllis Carrington, Irene Chandler, Florence Craig, Nell V. Claire, Frances Comstock.

Dixon, P. E. Mrs., Della De Show, Isabel D'Armond, Vera De Verne, Mary Dean, Ada Dwyer.

Esmond, Elsie, Sylvia Eyzirn, Monte Elmo, "Babette" Evans, Mrs. Willie Evans, Mrs. C. Wm. Elliot, Ollie Eaton, Margaret McLaser, Jane D. Ellis.

Fraser, Lillian, Marguerite Faust, Mrs. Mart Fuller, Inez Forman.

Guernsey, Grace, Adda Gleason, Elsie Glenn, Hamlin, Amy, Annie Hall, Maude Hillman, Ethel Harvey, Louise C. Hale, Martha Hansford, Gene Hughes.

Joyce, Jennie, Emily Johnson.

Kaelred, Katherine, Helen Kenedy, Bessie King.

Lindley, D'ra M., Kathrine Loftus, Jennie Lee, Panay, Le Roy, A. G. La Pointe, Ida E. Lawrence, Lillian Le Roy, Helen La Viere, Anna Leon, Mildred Lowell, Norena Luthy, Ray Lewis, Mrs. J. R. Lane.

Mayo, Mary L., Ethel May, Bucia Montrose, Mary Milburn, Louise Montague, Nora May, M. Montague, Melinda McCabe, Inez McCauley, Fanny McIntyre.

Nichols, Beatrice, Mrs. M. Norton, Mrs. Horace V. Noble, Ethel Norton.

Ormsbee, Helen, Gene Ormond.

Pryor, Nell V. C., Minnie Parr, Peggy Perrot, Mrs. Arthur Price, Ida A. Pray, Doris Payne, Alta Phipps, Ruby Paige, Ruth K. Peebles.

Rose, Edw. E. Mrs., Katherine Roth, Bessie Roland, Alice Riper, Eva S. Regan, Mae Rosemore.

Sears, Zelda, Mrs. Dan'l Saffarrans, Mrs. Steve Stephen, Beth Sommerville, A. Shaefer, Thornton, Kittie, Gertie Tullette, Stella Tracy, Beth Tate, Cora Thomas, Lobell Taylor, Varney, Julia.

Winters, Nina, Irah M. Wills, Burt K. Wilbur, Evelyn Westbrook.

### MEN.

Atchinson, Edgar, V. Allen, Geo. Arvine, Jno. B. Adam, Claude Amsden, Rich'd Anderson, Julian Anhalt.

Bell, Jack C., Harry C. Bradley, J. A. Butler, Geo. W. Badgerow, Lawrence Brooks, Geo. Boniface, H. D. Blakemore, Raymond Bloomer, C. C. Burnigan, Harry Barker, C. R. Bosworth, Edmund F. Billings.

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### REGISTERED MATTER.

Elsie Ridgely, Laura Rea Byrth, Jas. Carte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Whitmap, Ernest Franconi, Sidney McCardy, Walter N. Lawrence.

## THE RECORD OF DEATHS.

### William L. Ballauf, Sr.

After a brief illness of stomach trouble, William L. Ballauf, Sr., who was connected with the Holliday Street Theatre, Baltimore, for more than half a century, is dead. He had been in failing health for several months. Worry over the illness of his wife, who for nine weeks was confined to her bed, greatly weakened Mr. Ballauf. Mrs. Ballauf, who had nearly recovered from her illness, is prostrated over the death of her husband. Mr. Ballauf was born in Baltimore, Sept. 21, 1843. He entered the theatrical business when a youth of 13 years in the capacity of second assistant to the property man at the Holliday Street Theatre. During his long period of service he saw upon the boards in the parts in which they are best remembered some of the best actors and actresses of three generations. He continued with the Holliday Street Theatre until the close of the season last Spring. During Mr. Ballauf's connection with Holliday Street Theatre he came in contact with Booth, Barrett, Forrest, Mary Anderson, Joe Jefferson, Robson, Madame Janauschek, Lucille Western, Madame Modjeska, Fannie Davenport, and many others. Each of these celebrities was well known to Mr. Ballauf, and at will he could call up their peculiarities of acting and manner. He had in store a fund of anecdotes of these leaders of the stage and delighted in relating them. Mr. Ballauf was a member of the Baltimore Lodge of Elks, of the Knights of Pythias, and of the Independent Order of Mechanics. Besides his widow, who was Jennie Switzer, Mr. Ballauf is survived by one son, William L. Ballauf, and an adopted daughter, Sadie Ballauf. The funeral was held from his home, the services being in charge of Rev. E. C. Allard, pastor of the Baptist Church at Crisfield, Md., a brother-in-law of Mr. Ballauf. Burial was in Baltimore Cemetery. Mr. Ballauf was the father of William L. Ballauf, Jr., manager of the Gayety Theatre, Baltimore, Md.

Bessie Toone died on Aug. 12 in New York at the age of twenty-seven years. Burial was in Marshall, Texas. She was the daughter of R. H. Toone, a railroad man of Texas, and niece of former president William H. Newman, of the New York Central Railroad. After a course in a dramatic school she secured a small part in David Harum, then with private backing toured the South in Pinero's Iris, the entire production of which she purchased from Eugenie Blair. This venture was a failure and she took up stock work. She married a vaudeville performer, Joe Williard, and with him played in vaudeville in a sketch called La Belle Maria.

The "mother of stage children," Nella Whipple, was stricken with pneumonia while on tour with the concert children of the Actors' Child League, at Thousand Islands, and died Aug 15. Her good work is widely known among theatrical folks, as founder of Dorothea Dix Hall of Boston, and co-founder of the Actors' Child League of New York city, of which she was general manager. She will be succeeded by Elizabeth Kingston, financial secretary. Miss Whipple's sister was with her when she passed away, taking her to Wellesley, Mass., for burial.

Gertrud Giers, the German actress, has just died at Lucerne. Fraulein Giers had appeared in London and New York, making a favorable impression in both cities. She appeared with Ernest Possart, who is coming to this country this season, at the Thalia Theatre, appearing both as a separate star and as co-star with Herr Possart during the Spring of 1888. Among the parts played by Fraulein Giers were Princess von Eboli in Don Carlos, Mary Stuart, Deborah, Emilia in Othello with Ludwig Barnay and Ernest Possart, Gertrude in Hamlet and in William Tell.

Mrs. Allie Hammerstein, wife of William Hammerstein, manager of Hammerstein's Victoria Theatre, died of heart disease, in New York, Aug. 20. Mrs. Hammerstein was formerly Allie Vivian Nemo and was married to Mr. Hammerstein sixteen years ago. She leaves a husband and two children, Oscar and Reginald.

Frank Allen, fifty-seven years of age, died in the Cook County Hospital, Chicago, Ill., Aug. 3. Mr. Allen at one time was leading man for Joseph Proctor. He had also been with James A. Herne. His last engagement was with Charles Atkinson's Miss Petticoats company.

Julian Burke, for thirty years an employe at Daly's Theatre, died in this city, Aug. 20, at the age of fifty-eight years. He was a trusted employe of the late Augustin Daly. His wife, an actress, died some years ago.

William Wadsworth, known as "Dare Devil Dash," who was injured during a performance at Fall River, Mass., died Aug. 14. His act was to coast down a steep track on his bicycle, with his clothing on fire, and one night last week he fell seventy feet.

The Rev. Francis J. Clay Moran, who died Aug. 12 was an advocate for the abolition of Sunday theatrical performances. Mr. Moran asserted the need even of actors of one day's rest a week.

## DATES AHEAD.

*Received too late for classification.*

ARVINE, GEORGE, STOCK: Indianapolis, Ind., Sept. 1—indefinite.
BIJOU STOCK: Pawtucket, R. I., Aug. 8—indefinite.
CRAIG, JOHN, STOCK: Boston, Mass., Aug. 29—indefinite.
DODE, FISK, CIRCUS: Des Plaines, Ill., 23, Wheaton 24, Harleyville 25, Morrison 26, De Witt, Ia., 27, Mt. Vernon 29, Toledo 30, Ames 31, Glidden Sept. 1, Dunlap 2, Manning 3, Harlan 5.
DODGE, SANFORD (B. S. Ford, mgr.): Denver, Colo., 23-27, McCook, Neb., 30-Sept. 1.
DOLLAR MARK (William A. Brady, mgr.): Chicago, Ill., 27-Sept. 3.
FERGUSON, ELSIE (Henry B. Harris, mgr.): Springfield, Mass., Sept. 2, 3.
FIELD'S MINSTRELS (Al. G. Field, mgr.): Erie, Pa., 29, Youngstown, O., 30, New Philadelphia, 31, Cambridge 1, Columbus 2, 3.
FOREPAUGH-SELLS SHOW: Sayre, Pa., 23, Ithaca, N. Y., 24, Geneva 25, Batavia 26, Lockport 27.
FOX'S LONE STAR MINSTRELS (Roy E. Fox, mgr.): El Campo, Tex., 23-24, Edna 25-27, Port Lavaca 29-31, Victoria Sept. 1-3.
GILMORE, PAUL (Carl Zoellner, mgr.): Fredericktown, N. B., 23, Woodstock 24, Carlton, Me., 25, Houlton 26.
GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Malone, N. Y., 24, Watertown 25, Syracuse 26, 27, Schenectady 29-31, Gloversville Sept. 1, Rochester 2, 3.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Philadelphia, Pa., Aug. 29—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Toronto, Ont., 29-Sept. 3.
GOING SOME (Western: Lawrence and Sandusky, mgrs.): Lewiston, Ida., Sept. 1, Colfax, Wash., 2, Dayton 3.
HOWE'S PICTURES (Lyman Howe, mgr.): Cincinnati, O., 14-Sept. 10.
ISHMAEL (Bernard Amuse Co., mgrs.): Trenton, N. J., 23.
LAMBRIGGER'S ANIMALS: Greenville, O., 23-27.
MY MAN (Frederic Thompson, mgr.): Boston, Mass., 29-Sept. 3.
PIERCE, H. E., ASSOCIATE PLAYERS: Duluth, Minn., 22-Sept. 3.
RICHARD-LEWIS STOCK (Richard and Lewis, mgrs.): Alamosa, Colo., 22-24, Blanca 25-27.
ROBINSON'S CIRCUS (John Robinson, mgr.): Huntington, W. Va., 23, Charleston 24.
SHEA, THOS., (A. H. Woods Co., mgrs.): Providence, R. I., 29-Sept. 3.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Allentown, Pa., Sept. 1.

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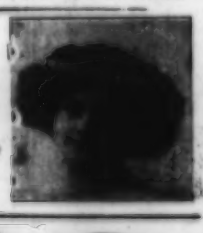

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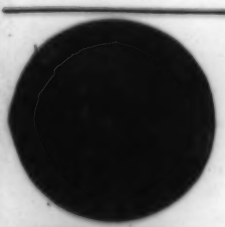

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